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FABRIC IN WOMEN'S COSTUMES FROM 1860 TO 1880: A COMPARISON OF FASHION PERIODICALS AND SELECTED CANADIAN MUSEUM COLLECTIONS

BY

LORETTA M. TAYLOR

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF SCIENCE

DEPARTMENT OF CLOTHING AND TEXTILES

EDMONTON, ALBERTA
FALL 1990

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DATE: August 30, 1990

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The undersigned certify they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled **FABRIC IN WOMEN'S COSTUMES FROM 1860 TO 1880: A COMPARISON OF FASHION PERIODICALS AND SELECTED CANADIAN MUSEUM COLLECTIONS** submitted by LORETTA M. TAYLOR in partial fulfilment of the requirements for the degree of MASTER OF SCIENCE in CLOTHING AND TEXTILES.

Anne M Lambert
A. Lambert

N Fetterman
N. Fetterman

Lefebvre
V. Lefebvre

DATE 30/08/90

ABSTRACT

Fabric, the basic element from which a costume is made, is a valuable resource in understanding costume as well as the society and time period from which it came. The purpose of this study was to identify fabrics in women's costumes from 1860 to 1880 in selected Canadian museum collections and to determine if fabric descriptions in selected fashion magazines provide useful information for collecting and documenting costumes in Canadian museums. This comparison of fashion periodicals and extant costumes provides researchers with a better understanding of the relationship between periodicals and artifacts.

Godey's Lady's Book and *Peterson's Magazine* were analyzed for fabric references in costume descriptions using content analysis. A total of 252 cases, 6 from each of the 21 years were selected from each periodical using a random numbers table. Thirteen Canadian museum collections were visited and 274 extant costumes were selected for analysis. The fabric type, colour, technique, pattern and fibre were recorded for each extant costume and costume description. Glossaries of fabric types and colour names were produced using 19th century sources (1870s to 1890s) and lists of origin terminology were compiled. These glossaries and lists provide useful information for research, documentation, exhibition and replication purposes.

Data for both periodicals and museums were analyzed using descriptive statistics from the Statistical Package for the Social Sciences (SPSS^{x}). Results indicate that fabrics in extant costumes in museums and costume descriptions in periodicals from 1860 to 1880 were very similar. The majority of fabrics were taffeta (in extant costumes) and silk (term used in costume descriptions), plain weave, plain pattern, and silk fibre. As long as museum collections include costumes of primarily middle and upper strata of society, *Godey's Lady's Book* and *Peterson's Magazine* from 1860 to 1880 are useful in documenting and cataloguing extant costumes in museum collections. The small number of cotton, linen and woollen fabrics indicates that very few everyday costumes of Canadian women from a broad spectrum of society are represented in either fashion periodicals or museum costume collections. This has an impact on future research and collecting in museums.

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1. Introduction

1.1 Background

Museums and the artifacts in their collections are a means by which we may understand the past. Through the study of the object we may further understand the society in which it was made. According to Schlereth (1982), " most material culture study usually involves field research where artifacts are collected, identified, compared, categorized either *in situ* or in the assorted museums, private and public collections and historical agencies where they are currently located" (p. 4). Condon (1984) states that research must not only take place in the researcher's own community, but should also include the resources in other museums to further understand the objects as compared to others. Lemieux (1981) notes that in house research will be complimented by outside researchers who use the collection.

According to Lemieux (1981),

> It is a museum's responsibility to house, preserve, catalogue, document, study and display its collections, as well as to be aware of its capabilities and shortcomings in each area. It should acquire for its collections only those objects and specimens that belong to its index and that can be competently dealt with. (p. 5)

However, these goals are not that easily met and there are often problems with museum collections (Roback, 1982; Turner, 1984). Problems are often due to the ways collections are accumulated and managed (Turner, 1984). It may also be the donor who very often determines what is collected, using their judgement to donate what they think a museum collects (Roback, 1985). Others feel that it is the lack of research in the past which has caused problems in museum collections (Riley, 1985; Richeson, 1985). Richeson states that research must be conducted to help understand the collection.

As early as the later half of the 19th century, many American museums began to collect costumes for their historical value. The more important the person, the better the chance the costume would be collected (Young Frye, 1977, p. 38). Costumes were viewed by many in charge of collections in terms of decorative arts and the fashionable and not the typical was collected. According to the Royal Ontario Museum (1967), in Canada, often what has been collected is what has survived.

> It is the wedding dress or fine gown, worn once on a special occasion, that most often survives. Garments which settlers brought with them were often valued items rather than those made here, and worn year in year out after their arrival. . . . Besides the clothes brought out, many were ordered from the homeland or sent out by members of the family. These groups, and more especially the best silk dresses made here of imported fabrics comprise most of the clothing that has come down from the 19th century in Canadian families. The sturdy garments of linen and wool prepared, spun, woven and made up in the home for both men and women, . . . are rare items in Canadian costume collections. (p. vi)

According to Riley (1985), "classification of objects is key in organizing museum collections and their documentation" (p. 17). Documenting costumes has been the focus of many studies (Edgeworth, 1976; Gonzales, 1976; Marendy, 1988; Prellwitz & Metcalf, 1980; Schweger, 1983; Tate, 1976; Vachon, 1976). In documenting costumes, primary sources are often consulted in confirming the date. Walford (1987) notes that "A researcher for a garment collection aims to answer the who, what, where, when, how and why of each item. Periodicals, including catalogues and fashion magazines, . . . may supplement first-hand information available" (p. 17). Fashion periodicals as noted by Prellwitz and Metcalf (1980)

> are a valuable resource for research into nineteenth century American dress. Most fashion periodicals contain commentary and fashion plates which reinforce the dating of the costume and assist in determining appropriate undergarments, hairstyles, dress accessories and variations of fabrics and colors of a particular researched costume. (p. 25)

In the 19th century Canadian women did use American fashion magazines such as *Godey's Lady's Book* and *Peterson's Magazine* as well as British magazines like the *Englishwoman's Domestic Magazine* (Brett, 1966; *Guide to dressmaking and fancy work*, 1977). In *Fashions of the Seventies* (1972) it has been noted that fashion periodicals including *Peterson's Magazine* and *Godey's Lady's Book* were used by Canadian women and have been found in Canadian homes. Many museums in Canada as well as the National Archives of Canada and the Metropolitan Toronto Reference Library have been identified by the researcher as holding various fashion periodicals from the 19th century, including both *Godey's Lady's Book* and *Peterson's Magazine*.

Although there have been many costume studies which have focused on periodicals, one aspect of historic costumes that has not been the focus of study is fabric, the basic component from which a garment is made. While some studies have included fabric as one component (Harless, 1983; Kartchner, 1975; Haack & Farrell, 1985), others did not. Using Canadian magazines, Rush (1982) omitted both colour and fabric from her study of costume and social changes. "Information concerning these elements is hard to assemble for nineteenth-century Canadian fashion magazines included no color plates and written descriptions were too vague. . . . In a more intensive study of fashion, these factors would have to be considered" (p. 44). American and British fashion magazines did however include both fashion plates and written descriptions which depict the costumes in terms of fabrics and colors, making them an excellent source for the study of fabric in historic costumes.

According to the Royal Ontario Museum (1967), "no amount of research can completely recreate the men and women of the past as they went about their daily tasks, or enjoyed their social gatherings. But the silhouette, the fabrics, and the colours of the clothes they wore play a vivid part in bringing them to life again" (p. vi). In a study of social factors as the cause of changes in female costumes, Rush (1982) notes that

> the objects that people produce are extremely significant media through which people interact with each other and with their environment. . . . the choice of an appropriate artifact to study and a suitable time frame is essential. Among the more promising forums is women's dress, spanning the period from 1870-1905. (p. 37)

She chose this time period for her study because "researchers have already documented ideological and institutional shifts within those decades, so some measure of cultural change is clear" (p. 37) and also because major changes took place in fashion styles. Walford (1987) also focuses on women's costume due to the fact that women's garments are more often collected than men's. He states that women have traditionally been more sentimental than men and saved their costumes and also that women's costume was often saved to be remade into a new style. In a review of the literature, studies were revealed in which an analysis of fashion periodicals was compared to a selection of costumes from the same time period (Basralian, 1969; Edgeworth, 1976; Gonzales, 1976; Haack & Farrell, 1985; Kartchner, 1975).

Research in the area of historic costumes in museums is important in terms of home economics research. Skjelver (1971) notes that "the historian's task is the interpretation and reinterpretation of extant records on the past for greater understanding" (p. 107). She concludes that primary sources including fabrics are important for historical research in home economics. A study of fabric through a comparison of fashion periodicals and extant costumes may reveal information that will assist museums in further understanding their collections and in turn help present and future generations interpret the past.

In the present study, fabrics in women's extant costumes from 1860 to 1880 housed in selected Canadian museums were analyzed and compared to an analysis of fabric references in two fashion periodicals from the same time period, *Godey's Lady's Book* and *Peterson's Magazine*. This type of study may provide useful information for documenting costumes. It may be helpful to museums in which fashion periodicals are not readily available, and more importantly it may help museum researchers who regularly use periodicals to have a better understanding of the relationship between periodicals and artifacts.

The time period 1860 to 1880 was chosen for a number of reasons. During this time, three different style changes took place: the crinoline and two different bustle silhouettes. In 1856, aniline dyes made from coal tar were developed which changed the colour of fabrics (Cumming, 1981). Prior to this, colours were limited to what could be produced with natural dyes. During the 1860s the sewing machine came into common use and is believed to have influenced the number of fabrics in any one costume during the 1870s (Laver, 1986). The researcher also chose this time period due to the number of costumes expected to be available. An earlier or shorter time period may have yielded too few costumes for a study, especially in Western Canada which was only being settled during the selected time period. A later or longer time period would have involved a much larger number of costumes requiring more time and effort on the part of both the researcher and the museums to systematically select an appropriate sample.

1.2 Purpose of the Study

The purpose of this study was to identify fabrics found in women's costumes from 1860 to 1880 in selected Canadian museums and to determine if fabric descriptions in selected fashion magazines provide useful information for collecting and documenting costumes in Canadian museums. This was accomplished through objectives based on the following problem statement:

How do the fabrics identified in *Godey's Lady's Book* and *Peterson's Magazine* from 1860 to 1880 compare with the fabrics identified in women's costumes of the same time period found in selected Canadian museums?

1.3 Objectives

1. Identify and record the name, technique, pattern, fibre and colour of fabrics found in selected written descriptions of costumes in *Godey's Lady's Book* and *Peterson's Magazine* from 1860 to 1880.
2. Identify and record the name, technique, pattern, fibre and colour of fabrics in selected women's costumes from 1860 to 1880 housed in selected Canadian museums.
3. Compare fabrics in selected written descriptions of costumes in *Godey's Lady's Book* and *Peterson's Magazine* to fabrics in selected women's extant costumes housed in selected Canadian museums.
4. Compare fabrics in selected written costume descriptions in *Godey's Lady's Book* to fabrics in selected written costume descriptions in *Peterson's Magazine*.
5. Identify changes in fabrics in women's costumes from 1860 to 1880.
6. Identify changes in the number of fabrics used in each costume from 1860 to 1880.

7. Document and define original fabric types and colour names identified in the selected fashion magazines.

1.4 Limitations

1. Due to the fact that complete volumes were available to the researcher for only two magazines, *Godey's Lady's Book* and *Peterson's Magazine*, both from the United States, this study includes no British or Canadian magazines.
2. Only literature in the English language was consulted and due to the researcher's lack of competence in the French language, only the McCord museum was contacted in Quebec.
3. The selection of costumes was at times affected by availability of accession records, accessibility of storage, constraints of staff or limitations of time available at each museum.

1.5 Definitions

A glossary of fashion terminology is included in Appendix A.1. As a part of the data collection for this study, fabric and colour definitions from later 19th century sources are included in Appendices A.2 and A.3 separately.

Artifact	"tangible things crafted, shaped, altered, and used across time and across space...human made objects in social settings" (Bronner, 1985, p. 3).
Collection	"the totality of objects or groups of objects, either owned or borrowed, that are in the care of the Museum." (ROM statement of principles and policies on ethics and conduct, 1982)
Costume*	"any item that is worn on the body or carried, that covers or adorns" (Loverin, 1986). For the purpose of this study, costume refers specifically to a dress, the main structure of which is a bodice and skirt ,which may be one, two or more pieces and which has been worn by an adult female. Adult female costumes are those which are of an appropriate size, style and proportion to accommodate a fully grown figure, and which are usually stored in museum collections separate from young girls' or children's costumes.

Documentation	the researching, evaluating and recording of information which pertains to the use of the object under study.
Dress*	a costume worn by an adult female consisting of at least a bodice and a skirt which may be one, two or more pieces.
Extant	"still existing" (Fowler & Fowler, 1964).
Fabric	"material from which garments are made. Any cloth, knit, woven, or felted from any fiber" (Picken, 1957). Also includes other techniques such as lace and net. For this study, fabric includes type, colour, technique, pattern and fiber.
Fashion Column	a regular feature in a fashion magazine, journal or periodical which is devoted to providing fashion information and has as its heading a specific name, e.g. Fashions for January.
Fashion Magazine; Periodical; Journal	"the terms journal, magazine, or periodical will be used interchangeably. Journal, meaning a bound pamphlet issued more or less regularly and containing a variety of reading and illustrative matter. A fashion journal, magazine, or periodical will have as one of its major purposes the giving of fashion information to women" (Tortora, 1973).
Fashion plate	"a drawing made for the purpose of showing people the right kind of clothes for them to wear to be abreast of the fashion of the moment, or for the purpose of predicting what the fashionable person will be wearing in the near future" (Holland, 1955).
Fibre	"a unit, either natural or man-made, which forms the basic element or "building block" of fabrics and other textile structures" (Joseph, 1981). For the time period of this study, fibres are natural and include cotton, wool, silk or linen. The term fibre will be used in this study as the equivalent of the term material in the University of Alberta Clothing and Textiles Data Entry Manual and in the Canadian Heritage Information Network.
Material culture	"the study through artifacts of the beliefs--values, ideas, attitudes, and assumptions--of a particular community or society at a given time" (Prown, 1982).
Museum	"any permanent institution which conserves and displays, for purposes of study, education and enjoyment, collections of objects of cultural or scientific significance" (ICOM, 1969). Although private collections do not specifically fall into the ICOM definition, for the purpose of this study, the term museum also includes the two private collections included in this study due to their significant costume collections.
Pattern	"decorative design as executed on . . . cloth" (Fowler & Fowler, 1964).

Selvage	"the side edges of fabric. On woven fabric the selvage is a narrow, closely filled edging that occurs where the weft yarns turn round and proceed back across the warp" (Ladbury, 1982).
Technique	"the processes or methods of manufacture associated with the object" (Collection Services, May 1990). (includes weave; lace, net)
Textile	"traditionally a textile is defined as a woven fabric made by interlacing yarns...the word textile has come to include any fabric or cloth--even non-wovens--that has been made on a loom, knitting machine, or even needled, sprayed, spun bonded, or entangled. If it's a structure of some sort it's a textile" (Dan River, 1980).
Women	for the purpose of this study, women refers to adult females. Adult female costumes are those which are of an appropriate size, style and proportion to accommodate a fully grown figure.

Note: Definitions are by the researcher unless otherwise noted.

* Although many researchers prefer the term dress, costume was chosen as the main descriptor in this study due to the fact that the women's dresses worn during 1860 to 1880 were commonly referred to as costumes in the literature, including fashion magazines, from the same time period.

2. Literature Review

This literature review includes six topics. The first deals with material culture and material culture studies of costumes. In the second section museum collections, costume collections, and documentation of costumes are discussed. The third section includes the background of fashion magazines and the use of fashion magazines in the study of history of costume. History of costume from 1860 to 1880 is briefly described in the fourth section. Fabric history and studies will be discussed in the fifth section. An overview of content analysis will be included in the final section. There is an overlap in much of the literature and many authors have been cited in more than one section.

2.1 Material Culture Studies

2.1.1 Material Culture

Material culture, the study of humankind through man-made objects, began in the United States in the late 19th century. "It began in the pioneering and often overlapping eclecticism of museum founders, curators, and benefactors, as well as early antique collectors, historic preservationists, antiquarians, and local history enthusiasts" (Schlereth, 1982, p. 9). As defined by Schlereth , material culture is "the study through artifacts (and other pertinent historical evidence) of the belief systems--the values, ideas, attitudes, and assumptions--of a particular community or society across time" (p. 3).

Prown (1982) expands with the idea that "material culture as a study is based upon the obvious fact that the existence of a man-made object is concrete evidence of the presence of a human intelligence operating at the time of fabrication" (p. 1). The beliefs of those who made, commissioned, used, and purchased objects and the society they came from are reflected in the object (p. 2).

Material culture as stated by Bronner (1985)

> is made up of tangible things crafted, shaped, altered, and used across time and across space. It is inherently personal and social, mental and physical. It is art, architecture, food, clothing, and furnishing. But more so it is the weave of these objects in the everyday lives of individuals and communities. (p. 1)

In Canada material history has been the term more commonly used for material culture. It is used in the study of artifacts, primarily by historians, especially those working or associated with museums.(Finley, 1985, p. 35). According to Finley "material history refers to both the artifacts under investigation and the disciplinary basis of the investigation" (p. 35).

Material culture studies began in the 1870s in the United States. According to Schlereth (1982) there were three phases in the history of American material culture studies.

1. The collecting or classifying period (1876-1948);
2. The descriptive or historical period (1948-1965); and
3. The analytical or explanatory period (1965-present).

In the United States, the collecting of artifacts began in the late 19th century with a 'find and save' attitude,with the main premise of collecting and preserving history (Schlereth, 1982). It was during this period that museums, historical societies and other organizations had their beginnings. Historical research was conducted in universities rather than studying the artifact in museums. At the same time, collectors, curators and amateur researchers were involved in material culture studies while exhibitions remained in the art and decorative art disciplines (p. 14).

By the mid 20th century, technology historians were describing the artifact, as well as how it originated and developed. In this describing stage, the importance of the artifact was acknowledged with the development of material culture studies in universities. Professors and curators were developing methods for describing and cataloguing artifacts. There were many specialists in the field including those in cultural history and folklife studies as well as anthropology and archeology.

Lastly since 1965 the analytical or exploration period emerged wherein interpretation of the artifact was the object of study. Research designs, methods and models were being developed in an attempt to interpret the artifact and to see the relationship of the maker and its user (p. 33). There was an emphasis on social history rather than just art and decorative arts.

It was during this stage that material culture publications became widely recognized. One scholarly publication, *Winterthur Portfolio*, which had actually begun in 1964 with a focus on decorative arts research later came to encompass all aspects of material culture and its varied disciplines (Schlereth, 1982). Another publication which began in this analytical period was the *Material History Bulletin* which was published in Canada by the National Museum of Man (now known as the Canadian Museum of Civilization) in 1974 at a time when material history was really beginning in Canada. It has become a highly recognized scholarly publication in material culture (Condon, 1984; Rider, 1984).

This analytical stage also saw the inception of artifact based studies to interpret the material culture of the object. Of the many models developed, one of the earliest was presented in 1961 by Charles Montgomery. Initially a method of study in the decorative arts, Schlereth notes it was expanded to three-dimensional artifacts including textiles, ceramics and furniture (1982). The goal of this model was to "determine the date and place of manufacture; the author, if possible; and where within the range of its fellows the object stands in terms of its condition, excellence of execution, and success as a work of art" (p. 145).

Another model that was developed for analyzing the decorative arts but adaptable to other types of categories, was by E. McClung Fleming and was first published in the *Winterthur Portfolio* in 1974. In 1968, Gilborn developed a model for the study of any type of object. He felt that "objects are capable of yielding a considerable amount of information about themselves and the conditions in which they were formed or fashioned" (p. 13). The purpose of his study was to introduce a model that could be used in the study and handling of objects by schools and museums in such a way as to interpret a common object.

Prown's (1982) model, like Gilborn's, was developed for any type of object. "The range of objects that fall within the compass of material culture is so broad as to make some system of classification desirable" (p. 2). Of the more recently developed models, Finley (1984) and Pearce (1986) both feel that material culture studies are important both for museum studies and museums themselves. Finley believes that material history research has implications for museum studies. The more the documentary value of artifacts is understood, the more museum exhibitions, collection management and collection policies will be improved (p. 76). Pearce voiced her concern for a material culture study in the curating of artifacts.

> The curating of artifacts is, therefore a central concern; but over the years very much less effort has been put into developing the discipline of material culture than into the other aspects of collection care. This is not surprising; many of us took over collections whose glaring needs were for documentation and storage rather than for artifact study, and in any case, material culture was given a low rating by the academic world at large. (p. 198)

In 1983-84, Finley was part of a graduate seminar at the University of New Brunswick which proposed a methodology for artifact analysis (Finley, 1984, 1985; Toward a Material History Methodology, 1985). Based on Fleming's artifact study model, the student's model " encourages the historian to discard, as much as possible, preconceived notions about the artifact under study and to begin by studying the artifact itself" (p. 35).

2.1.2 Material Culture Studies of Costume

Recently, material culture studies have been applied to the study of costumes (Gonzales, 1983; Kidwell, 1978; Kidwell & Christman, 1974; Marendy, 1988; Prince, 1988). Gonzales (1983) used Fleming's model of artifact study in the research of Lansing, Michigan dressmakers and milliners. Gonzales states that "the artifact study is of importance to the historian for the relationship it reveals between the labeled dresses and millinery and the respective trades they represent" (p. 162). Dates were assigned to three dresses and five hats through information gathered using the model. Pearce's proposed model for artefact studies was applied by Marendy

(1988) in the documentation of a costume when developing pattern reproduction blocks for an 1880s woman's dress at the University of Alberta Clothing and Textiles Collection. The resulting documentation includes a description of the costume, a condition report, a fashion continuum (c.1875-1898), and the date of manufacture and use.

While Gonzales and Marendy used one specific model, Prince (1988) in a study of Norwegian clothing and textiles in Valhalla Center, Alberta developed an artifact documentation procedure based on a number of models. These included Fleming's model for artifact studies, Prown's methodology for material culture study, New Brunswick seminar student's analysis method for artifacts, Pearce's proposed model for artefact studies and the data entry procedure used by the University of Alberta Clothing and Textiles Collection. "The selective case study and inventory . . . provide a description and analysis of the Norwegian clothing and textiles of Valhalla Center, Alberta and explore the potential for application of the eco-musée concept there" (p. 162).

Although Kidwell (1978) did not specifically use an artifact study model, her study of vernacular clothing was in effect a study in material culture in which she explored the social history surrounding the short gown through an analysis of runaway slave advertisements and extant gowns. In *Suiting Everyone: The Democratization of Clothing in America* , an exhibition and catalogue of the same name at the Smithsonian Institution, Kidwell and Christman (1974) examine "the economic transformation resulting from the shift from dressing in homemade clothing to ready-to-wear clothing, and the social shift in customs from dressing according to one's class to a new 'democratic dress' whereby everyone strives to dress alike" (Schlereth, 1985, p. 167).

There are many studies which also deal with costume as material culture although not within the framework of material culture studies. These will be covered in section 2.2.3.

2.2 Museum Collecting and Documentation

2.2.1 Museum Collections

In an article *The Functions of Museums*, Lemieux (1981) defines a museum as

> an institution that collects and preserves objects that will compose its collections, that studies these objects in order to establish their importance and significance as parts of a society's cultural heritage, and that disseminates the knowledge thus acquired by means of various educational formulas. (p.4)

He goes on to say that museums have a responsibility to "house, preserve, catalogue, study and display its collections" as well as understanding its capabilities and its shortcomings.

In most cases this is done through the development of the museum's statement of purpose and collections management policy. These guidelines should ensure that " collections must be free of selective bias and prejudice shading, arbitrary judgement and predisposition to the small, the portable and the pleasing" (Roback, 1982, p. 9). Unfortunately very often for various reasons collections policies are forgotten and problems arise with the organizing of collections both in physical storage and also with accessioning and cataloguing (Riley, 1985, p. 58). This in turn presents problems in researching collections.

Two very important factors which restrict the use of material history collections are the ways collections are assembled and then managed (Turner, 1984, p. 87). As for collections management, Turner feels that there are problems due to a variety of reasons. The first is the lack of secure and controlled storage and exhibit space. The size of the object comes into play as well. Secondly, conservation may cause problems due to shortage of trained conservators, the deterioration of artifacts, and the dilemma of stabilization or restoration vs. historical evidence. Lastly documentation or rather the deficiency of complete cataloguing or the lack of provenance restricts how a collection may be of use (p. 89). Tivey (1988) agrees that material history of a collection becomes a problem when cataloguing is done with no interpretation of the object.

As for the way collections are assembled, Turner (1984) suggests that for new museums the problems lie in collecting too quickly and unsystematically for special reasons such as a centennial celebration. For older established museums he outlines six reasons: unsystematic collecting--build on what comes to the front door; *Guinness* record traditions--collecting the biggest, oldest, first, last, ugliest, most unusual; collecting the antiquarian--private collections of the rare, decorative, unique or finely crafted; finery and memento collecting--the best, the sentimental items that are always saved; cast-off collecting--items donated when no longer useful and perhaps not even in working or else in poor condition; and eclectic collecting--no collection policy so collect everything and anything (p. 89).

Roback (1982) agrees that there are problems with museum collections. She states that one of the most important factors in determining what is collected in museums is none other than the donor. "Museums have failed to recognize that museum collections come from people. . . People make the decision whether to offer an object to a museum or whether to withhold it" (p. 10).

Museums therefore rely on the donor's judgement as to what they think a museum collects. Roback outlines that items that are old, family treasures such as the wedding dress or christening gown, war medals, pocket watches, the rare and not so rare, collectable items, items that belonged to important people, and other objects they see being exhibited in museums are what are usually donated. Other items such as grandma's everyday house dress or apron are lost, usually along with any valuable information such as photographs, letters or journals which just get thrown out. The donor prefers the museum to see the family's best, just as they would put out the best for company. Fear of being turned down also plays a vital part in what will be donated. Roback suggests that in order to build better collections museums must begin to educate the public on just what the museum does want to collect.

It has also been suggested that a lack of research in past collecting has resulted in problems with existing collections (Riley, 1985). Problems stem from changing perceptions of different curators', with many different ideas and with no record as to why certain items were collected (p. 58). Richeson (1985) agrees that research is the key to collecting and that problems are the result of no prior research. He states that it is much easier to accept something that is brought to your door. In this way museum collections over represent the nearby community (p. 56). This would certainly skew the collection especially in the case of a provincial or national museum.

Recently many scholars have been focusing on contemporary collecting and ways in which collections may represent everyday life. It has been recognized that museums often collect the unusual, the odd and the superior. They are often skewed toward certain ethnic groups and social classes. Everyday life has rarely been represented. (Green, 1985; Miller, 1985; Rubenstein, 1985).

Riley (1985) states that "classification of objects is key in organizing museum collections and their documentation" (p. 57). She notes that computerization of cataloguing and collections management began in the 1970s yet curators are still having problems with locating and researching objects. (p. 57) The Nova Scotia Museum has been involved in research, based on a project by the Newfoundland Museum, in which computerized collection records of artifacts may be used in the study of material culture (Haagen & McNabb, 1984).

Classification systems for objects have been developed including the *Humanities Data Dictionary of the Canadian Heritage Information Network* (1986) and Chenhall's *Nomenclature for museum cataloguing: A system for classifying man-made objects* (1978), which was later revised by Blackaby, J.R., Greeno, P., & the Nomenclature Committee (1988). Classification systems specifically for the recording of historic costumes include Horn (1978); International Council of Museums (1982); Roach & Musa (1980). Schlick (1988a) presented a workshop in which she states "a workable classification system for clothing has yet to be developed;" (p. 1). She compares Chenhall's, Horn's, and ICOM's classification systems for clothing with her own system which has been developed from the strengths of the others. Currently, in Alberta, the Ad Hoc Committee on the Classification and Standardized Documentation of Costume and Textile Related Artifacts is working on guidelines which will benefit the Alberta museum community. The

Canadian Heritage Information Network (CHIN) is working in the direction of computerized standards for artifact classification and collections documentation in order that information may be collectively shared.

2.2.2 Costume Collections

In many instances, one will find in costume collections, the fashionable, the unique, the best. Aesthetic value seems more important than social history. In fact CHIN has included costumes and textiles in the fine arts user group as opposed to the history user group. These user groups are comprised of professionals from Canadian museums who are working on standards and classification of terminology in their respective fields. In fact in many museums costumes are considered as decorative arts (Boucher, 1967). This of course may be due to the fact that only the fashionable, the unique and the best survive. Naomi Tarrant (1984) of the Royal Scottish Museum has noted " what most large costume collections reflect is a representative selection of what has survived the ravages of time, not a conscious selection from what was originally available" (p. 160).

Most museums also seem to collect more women's clothes than men's or children's wear, more evening wear than day wear, more clothing of the famous than of the ordinary person (Byrde, 1984; DeLong, 1986; Levey, 1984; Tarrant, 1982). Some museums place an importance on the history of the wearer, while others do not and are solely interested in high fashion, or the decorative aspect (Young Frye, 1977). In the case of the C. Willet Cunnington Collection in the Gallery of English Costume at Platt Hall, Manchester, England, it is the typical that is the focus of the collection. Tozer (1984) suggests that "In pursuit of the 'typical', dresses with particularly interesting features, and dresses from significant designers or connected with social events, may have been rejected" (p. 163).

As for collection management policies, most costume collections have a policy in place. However, not all museums began with a written policy in place but rather a policy may have been developed from what was already collected. In some cases where a collection, or at least a major part of it, began with a large donation or the purchase of a private collection, the policy may have been predetermined (Byrde, 1984; Tarrant, 1984; Tozer, 1984).

One American museum that did have a collection policy in place as early as the 1890s was the Smithsonian Institution (Young Frye, 1977). Curator Otis T. Mason is quoted as corresponding with a donor of hats in 1893 which is an example which shows the importance placed on the material history of costumes.

> The museum is interested in collections of this kind so far as they contribute in a dignified way to the history of the costume. . . . It is from a historical side that we are interested in such material. . . Those forms that are worn or have been worn by most people . . . would be known at once. These forms of hats are very desirable and. . . I should therefore be glad to have a collection of head gear. (p. 39)

Just as important to costume collections as to other museum collections is the cataloguing and documentation of artifacts. In the case of the Cunnington collection mentioned earlier, no documentation exists which reflects the importance of the collection. Tozer (1986) states that "removed from its context, a piece of costume loses the evidence of its associations, its price, the occasion of purchase and wearing, the accessories worn with it, the hometown, occupation, age, wealth and status of its wearer" (p. 7).

Artifacts, including costumes may reflect the broader social history. According to Turner (1984) "clothing for example, may reflect style, color preferences, materials, perhaps the standards of dress or moral attitudes of the period, or the level of craftsmanship, durability, and function of the artifact. . ." (p. 90). Young Frye (1977) agrees that " without pursuing designer names, museums can collect and interpret clothing in ways that contribute to society's broader understanding of itself" (p. 38).

2.2.3 Documentation of Costumes

In the interpretation of the costume, documentation has become more recognized as the way to record valuable information and date a garment. Without a time period or date, it would be impossible to study the object in its environment. Tate (1976) notes that "the documentation process is a means to determine the historical period of use of an article. Once a garment has been dated, it may be studied within the context of its production and use in society" (p. 1). In the documentation of costumes, material culture studies or more specifically, artifact study models, have been utilized in recent studies (Gonzales, 1976; Marendy, 1988; Prince, 1988).

Documentation of costumes have also been conducted without the guidelines of material culture studies. (Prellwitz & Metcalf, 1980; Schweger, 1983; Tate, 1976; Vachon, 1976).

> Usually established museums, private collectors and colleges have a system of recording historic costume, but the depth and accuracy of such information may be limited and the dating is often based on the donor's recollection of past family events. The number of personnel in smaller museums is limited, and for the most part, lack the background knowledge and especially the time to verify and thoroughly document each garment. (Prellwitz & Metcalf, 1980, p. 24)

Vachon (1976) notes that the method most used in the documentation of costumes is an intuitive approach. In a survey which she conducted of nine costume collections, none had any written guidelines for documentation procedures. Experience in historic costumes was the most important factor (p. 10).

In the development of guidelines for documentation, Vachon used descriptive research to first analyze methods of costume documentation. She then used historical research to gather information on characteristics of day dresses from 1850-1949 which was developed into a check sheet to assist in documentation. Her study concludes with guidelines established for dating costumes which include donor information; examination of garment features (design, construction, fabrics and trims) as well as comparison with references; and verification by a reliable source (i.e. curator at the Smithsonian Institution or Vachon's check sheet).

While the main premise of Vachon's documentation is dating, Prellwitz and Metcalf's documentation procedure includes the date, design, cut and construction of the garment. They suggest dating only as the first step in documentation which can be determined by beginning with donor information and then referring to primary sources including dated photographs, newspaper clippings, and fashion periodicals. Fashion magazines along with tailor and dressmaking journals and manuals also help to verify the style and design. The final stage of the documentation includes making a permanent record of the costume by sketching a line drawing and drafting a pattern.

Tate (1976) completed a documentation of a child's late 19th century dress from the Historic Costume Collection of the College of Home Economics, University of Georgia, focusing on style characteristics, fabrication, construction techniques and measurements. Schweger (1983) documented and analyzed pre-1920 non native men's footwear from the Canadian Arctic, studying the change in style, cut and material.

At the University of Alberta, students in the History of Costume course each complete a documentation report of a specific costume from the Clothing and Textiles Collection (previously known as the Historic Costume and Textiles Study Collection). The costume is first studied in terms of construction, style, size, measurements, fabric, alterations and condition. Line drawings are sketched, photographs are taken, and patterns are drafted. Both primary and secondary sources are consulted to ascertain a date based on the analysis of the garment. The garment is then placed in a fashion continuum surrounding the suggested date and the socio economic factors are discussed. The resulting report is kept on file in the collection for future reference. Selected examples include Lassiter (1988); Marendy (1986); and Taylor (1986).

2.3 Fashion Magazines and Studies

2.3.1 Fashion Magazines

"It was not until 1672 that a systematic and professional attempt was made to provide news of the latest fashions. Journals were a male preserve concerned mainly with war and politics until Jean Donneau de Vizé . . . founded *Le Mercure Galant*" in France (Ginsburg, 1980, p. 6). In 1677 when it changed its name to *Le Nouveau Mercure*, fashion plates were also included. Britain was somewhat behind publishing its first fashion journal the *Lady's Magazine* in 1770. By the 1800s Britain, Germany and France were all publishing a number of different fashion periodicals.

In the United States the first fashion magazine to be published was *Graham's American Monthly Magazine of Literature, Art and Fashion* in 1824 (Cooper-Hewitt Museum, 1982). This was soon followed by *Godey's Lady's Book* in 1830, with many others soon after. A few magazines were published in Canada in the 19th century but they were sporadic and did not survive. In a study conducted by Rush (1982) Canadian periodicals were used when looking at the social factors that caused major changes in female dress in the late 19th century. These magazines all ran for very short time spans and included both American and British content (p. 37).

Women's magazines"began small, with their readers in the upper social groups; they grew steadily until they reached most women able to read" (Woodward, 1960, p. 2). The contents of these magazines included entertainment in the form of fictional stories, enlightenment which covered everyday subjects, and service in the form of etiquette, food and fashion departments (p. 7). Women whose job it was to care for her home, husband and children, bought these magazines for the technical information. Fashion was very important and in describing *Godey's Lady's Book* Woodward states that "fashion plates were featured in each issue and were the real prize in *Godey's*" (p. 21).

Godey's Lady's Book "began about 1830 as one of the important magazines devoted to the tastes and interests of the American woman" (Askew, 1988, p. 221). The audience of *Godey's Lady's Book, Peterson's Magazine, Ladies Home Journal and Vogue* was mainly middle class housewives (Paoletti, 1983). Goldthorpe (1988) notes that editors of ladies' magazines "set the standard that dominated the lives of respectable housewives by producing pages full of information, including the niceties of proper dress, fabrics and accessories" (p. 12).

Of the many fashion magazines, *Godey's Lady's Book* and *Peterson's Magazine*, appear to have been prevalent throughout North America . Both published in Philadelphia, *Godey's Lady's Book* and *Peterson's Magazine* rivaled each other as the most popular magazine in 19th century America. In the late 1850s, *Godey's* circulation had reached 150,000, a record for women's magazines. During the Civil War, *Peterson's* circulation outdistanced *Godey's* (Mott, 1962). *Godey's Lady's Book*, published from 1830-1898 by Louis B. Godey, began with little attention to fashion. From 1837 on, with Sarah Josepha Hale as editor, the focus on fashion became much more important (Blum, 1985). *Peterson's Magazine* which was founded by Mr. Charles J. Peterson in 1842 and ran until 1898, was similar to *Godey's* with regular fashion illustrations and descriptions.

According to Eileen Collard who has written several books on Canadian costume history, Canadian women based their fashions on English, French and American styles. "Many Canadians relied on imported magazines and newspapers for most of their fashion news. *Godey's Book, Peterson's Magazine, The Ladies' Friend, The Ladies Home Companion, Englishwoman's Domestic Magazine* and others were available and read by North American women during the 1870s" (*Guide to Dressmaking and Fancy Work*, 1977, p. 3). Brett (1966) states that from 1867-1907 Ontario women were looking to the United States for their fashions.

During the 19th century it was very common in the United States for both British and French fashion plates to be copied. In fact, *Englishwoman's Domestic Magazine*, a popular British Magazine used French fashion plates regularly after 1860 from the *Moniteur de la Mode*. (Cooper Hewitt Museum, 1982) Norma Morgan, an M.F.A. student at Concordia University in 1981, determined that British and Amercian fashion magazines were used in Canada and that the fashion illustrations were identical in two magazines. A study of Notman photographs of Montreal revealed a photograph of a Mrs. Williams in 1867 wearing a dress that was almost identical to a fashion plate both from the November 1866 issue of *Englishwoman's Domestic Magazine* and the May 1867 issue of *Godey's Lady's Book*. Unfortunately no references have been located to determine if the fashion descriptions in the different magazines are also the same or if each magazine composed its own, although many sources indicate that plates were hand coloured and so differed from magazine to magazine.

2.3.2 Fashion Magazines in the Study of Costume

Fashion magazines have been found to be important to the study of costumes. "It is one of the fascinations of fashion magazines for the costume historian that they offer not only pictures and descriptions of fashions but also that they provide insights into the times during which these costumes were worn" (Tortora, 1973, p. 14). Rush (1982) states that although there are numerous secondary sources on women's costumes,

> a wealth of primary material has remained from the late nineteenth century. Photographs, newspapers, and magazines are numerous. Of these women's magazines and general interest magazines are perhaps the best source. They represent idealized images that were aimed at appealing to a broad market of consumers. (p. 37)

Tortora analyzed five major periodicals from the United States using external and internal criticism to show that fashion magazines changed over time from general interest to an emphasis on fashion. The five magazines were *Godey's Lady's Book, Peterson's Magazine, Harper's Bazaar, Delineator and Vogue.* Thomas (1987) on the other hand conducted an analysis of fashion illustrations from the New York Times to determine if the publication was useful to costume historians in terms of adult female dress and she concluded that it was.

Kartchner (1975) compared dresses of Mormon girls to fashion illustrations from *Godey's Lady's Book, Peterson's Magazine, Delineator,* and *Harper's Bazaar* for the time period 1847 to 1896 and found that there was a moderate degree of similarity for the 1860s, 1870s and 1880s and a high degree of similarity for the 1890s. She also determined that there was some time lag in styles for the 1860s and 1880s which was reduced by the 1890s. Other decades could not be determined due to the small number or lack of costumes. In a study which describes adult costume from 1870 to 1880 in Iowa towns data were collected from Iowa museum collections as well as a number of primary archival sources including *Godey's Lady's Book* and *Peterson's Magazine* (Haack & Farrell, 1985). The main purpose of this study was to provide information on costumes in the midwestern United States which had previously been lacking. The specific years of this study were chosen in part to provide the Living History Farm museum in Iowa useful information to be used in reproducing period costumes.

A number of studies have been identified which focus on social change (Behling & Dickey, 1980; Helvenston, 1980; Paoletti, 1983; Robenstine & Kelly, 1981; Rush, 1982). Of these, Rush in a study of social factors as the cause of major changes in female dress used 11 Canadian magazines which were published sporadically from 1870-1905. There has also been extensive literature on studies which focus on measuring style change (Behling, 1975; Kroeber, 1919; Lowe & Lowe, 1982; Richardson & Kroeber, 1940; Weeden, 1977) while other studies looked at fashion cycles (Belleau, 1987; Carter, 1954) in which a number of different fashion periodicals and time periods were studied.

Fashion periodicals have also been used to study silhouette (Basralian, 1969; Creekmore & Pederson, 1979). Basralian compared the relationship between the silhouette of women's costumes in museums to that of styles in *Harper's Bazaar, Vogue* and *Delineator*. She determined that there was a relationship between illustrations in fashion journals and what was worn by middle and upper class women.

Content analysis, "the systematic analysis of records or documents as sources of data", (Paoletti, 1980, p. 26) has been applied to fashion periodicals. (Harless 1983; Paoletti, 1980). Harless compared style elements in *Harper's Bazaar* to three Nebraska primary sources from 1880-1890 to determine if a time lag existed in women's afternoon dresses. Her results concluded that there was a time lag of approximately one year for eight of the twelve elements studied. Those with no time lag included fabric, colour, collar and length. Paoletti on the other hand compared the difference in choice of dress patterns between *Demorest's Monthly Magazine* and the *Delineator* from 1875-1885 and concluded that in order to have democratization in fashion, communication with the consumer is necessary.

Another study relating to dress patterns was done by Fernandez in 1987 which focused on the evolution of dressmaking technology in the form of pattern diagrams in *Godey's Lady's Book, Peterson's Magazine, Demorest's, Harper's Bazaar, Delineator,* and *Ladies Home Journal.*

She notes that ". . . pattern diagrams aided and encouraged women to adapt their traditional skills and become active participants in the evolution of modern habits of dress" (p. 10).

Fashion periodicals have also been used in the development of methods for dating historic costumes. Based on years of experience, Edgeworth (1976) utilized a combination of technical clues, donor information and design details along with the three best references from primary sources found to establish a time period for each costume in the historical costume collection at Florida State University. The primary sources suggested included *Godey's Lady's Book, Peterson's Magazine,* and *Harper's Bazaar.* Lumbra (1966) completed a survey of costumes from 1870 to 1900 using *Godey's Lady's Book, Peterson's Magazine* and *Ladies Home Journal.* The details of the costumes are discussed and then described chronologically to show fashion changes.

As part of a long term project at Louisiana State University, Shore (1982) refined and Rabalais (1986) tested the Time Grid Procedure developed by Gross (1980) for dating ladies' daywear from 1870-1898. Fashion features were categorized for frequency of occurrence which were developed into time segments and finally the Time Grid Procedure. Shore and Rabalais used illustrations from *Harper's Bazaar* and *Godey's Lady's Book,* respectively, to analyze garment illustrations and compared the results to that of Gross who used *Peterson's Magazine.* Both researchers determined that this procedure was useful in dating 19th century costumes by year.

Turnbaugh (1979) used a combination of content analysis and seriation to date ladies' headgear. The seriation technique consisted of content analysis to count and record the frequency of appearance of headwear in *Godey's Lady's Book* from 1830 to 1898. The data were then ordered for analysis and interpretation by seriation in which a bar graph was used to plot the frequency of occurrence. From this a chronological ordering of style changes was determined and dates were assigned to the headgear.

In a study of Lansing, Michigan dressmakers and milliners, Gonzales (1983) used illustrations and descriptions from *Delineator* as well as illustrations from *Godey's Lady's Book* and

Peterson's Magazine to help date dresses. Illustrations and descriptions from *Delineator* and *Harper's Bazaar* were used in the dating of millinery.

There are no doubt many more studies of historic costumes which include the use of fashion magazines. Those discussed in this section give an indication of the many different areas of study available through these magazines, including style, social change, silhouette and of course dating or helping to place extant costumes within a time period. Fashion magazines, by helping to place extant costumes within a social context and time period, are a means by which museum researchers may understand the 19th century women who read and used these magazines.

2.4 History of Women's Costume 1860-1880

There is extensive literature on the history of costume. A review of selected secondary sources provides the following summary.

During the second half of the 19th century there were several style changes in women's costume. Between 1860 to 1880, three major style changes took place. The first from 1860 to 1868 was a bell silhouette with the hoop crinoline defining the shape of the garment. From 1868 to 1875 the silhouette changed as the crinoline evolved into a bustle which supported the draped and puffed fabric which was concentrated at the back of the skirt. The final major change took place from 1875 to 1880 as the high bustle dropped to below the hips in the back, ending in a train which gradually disappeared by 1880.

The most prominent feature of the crinoline period from 1860 to 1868 was the hooped skirt. By 1856, skirts had become so wide that the crinoline replaced layers of petticoats. The crinoline was "an underskirt held out on whalebone hoops a little tricky to manage at times but it reduced the need for extra petticoats. The steel hoops and finer watch-spring steels which soon follow are light and flexible, more easily managed, and rather delightful to wear" ([redacted], 1985, p. 162).

The skirt was dome shaped with gathers and pleats at the waist at the turn of the century but became more pyramidal in shape by 1864. The front became flat and there was less fullness at the waist due to the side panels being gored (Cunnington & Cunnington, 1970). According to Collard (1978) and Buck (1984), the straight sides of the gored panels went to the front in order for the skirt to flare out at back which ended in a slight train. Skirts were generally floor length with the exception of walking skirts which were hitched up. Foster (1984) states that "walking skirts of the 1860s often had a series of internal cords passing from waist to hem, which when manipulated at the waist, gathered up the skirt well clear of the mud" (p. 92). Skirts were either trimmed with braid or left plain (Buck, 1984).

During the first half of the decade, bodices remained fitted with dropped shoulders and narrow stand or flat collars. The main changes took place in the waistline and sleeves. The waist began to rise and became straight for day, yet often remained pointed for evening. Sleeves changed from the pagoda and bishop styles to a new two piece shaped sleeve by 1864 (Royal Ontario Museum, 1967). Epaulettes were popular throughout the 1860s and were often emphasized with braid cord or other applied trim (Buck, 1984). The front of the bodice was often trimmed with velvet ribbon, braid or fringe.

During the 1860s separate skirts and bodices were just as popular as a one piece dress which may or may not have had a waist seam (Sichel, 1978). The bodice and skirt of a one piece dress with a waist seam were usually attached to a waistband. Costumes without a waist seam were known as a princess style (Buck, 1984). The bodice of two piece costumes often had a flared or pleated bask which extended over the hips, which may or may not have had a waist seam. A costume may also have had two bodices, one for day and one for evening (Collard, 1978).

The beginning of tailor made costumes is felt to have originated with separate skirts and batiste or linen bodices during this time period. (Buck, 1984; Collard, 1978; Royal Ontario Museum, 1967). "Amongst the dresses of the 1860s there are also signs of the beginning of a new form. These are matching skirts and jackets or skirts and capes which were worn, with a white bodice or chemisette, usually as seaside or countrywear" (Buck, 1984, p. 31). Also popular was the Garibaldi bodice which was red with black braid and may have been worn with a black skirt and jacket or bolero with red braid (Sichel, 1978). Buck (1984) notes that this type of costume is rarely found in museums due to the pieces having become separated.

The Cunningtons (1970) note that it was also common from 1865 to 1868 for a costume to have both an overskirt and an underskirt or as they called it a double-skirt. By 1868 the crinoline had collapsed and the fullness of the overskirt was looped and draped up at the back. As the crinoline collapsed it diminished into a bustle when "...more intricate supports were contrived using steel, wire and cane, with horsehair, and various weights of cotton or canvas" (Collard, 1979, p. 7). "During the years 1868 and 1869, the bustle and the material of the overskirt gave a new line to the skirt and set the form of the dress for the early 1870s" (Buck, 1984). According to Buck (1984)

> the double-skirt form continued for the first years of the 1870s in a variety of forms. It might be a separate overskirt; or joined with the underskirt to the waistband; or it might be the extension of the bodice in a tunic, the form usually called a polonaise. The overskirt--whichever of these forms it took--could be open at the front, curving over the underskirt, or closed. It was usually looped up at the sides to form a draped apron front. (p. 48)

Buck also notes that deep flounces on the bottom of the skirt were popular. The new bustle skirt was trimmed with flounces, ruffles, pleats, and bows. Sashes were tied at the back, emphasizing the full bustle and sweeping train. The bodice remained much the same but after 1868, square necklines were popular (Yarwood, 1975) .

From 1874, skirts were being tied inside to pull the front of the fabric to the back. At the same time, the fullness at the back diminished below the hips and fell into a narrow train (Buck, 1984). "During 1875-80 sheath like dresses fit closely to the figure from neck to hip, the bustle slips half way down the skirt. All fullness is gathered, puffed, swathed, or draped, low down on the dress, held in position by tapes" (Bradfield, 1985, p. 237). By 1878, with the bustle no longer in use, "hems rose and trains became less fashionable, leaving skirts as straight tubes, smothered with horizontal bands of ruches, puffs and narrow pleated frills" (Foster, 1984, p. 114).

The curaisse bodice was moulded to the figure, fitting smoothly over the hips, pushing the fullness downward. As the shoulderline of the bodice shortened by 1878 sleeves became more fitted and were worn long or three quarter length and were often trimmed (Collard, 1979). This new bodice also often had a contrast colour panel in front, known as a plastron, which ended in a point (Sichel, 1978).

During these two decades there were costumes for every occasion, with costumes for walking and visiting as well as evening dresses, ball dresses, dinner dresses and day dresses. Just as walking was popular during the late 19th century, so was a trip to resorts at the seaside or mountains for healthy air and exercise, called watering-places, where one would appear in the newest styles (Braun-Ronsdorf, 1963). Mourning costumes were based on strict rules which were followed not only by the family of the deceased, but also at other times as was the case in England in 1861 after the death of Prince Albert when Queen Victoria announced a period of general mourning. There were certain periods of mourning with black for full mourning which lasted one year and one day for a widow, where the fabrics were to be dull, such as crepe, and not shiny. The following nine months, during second mourning, one continued to wear black but less crepe was worn. Ordinary mourning lasted for three months where blacks with more detail and shine such as moiré could be worn. Finally, during the last six months which was half mourning, purples, gray and white were worn (Goldthorpe, 1989).

In some parts of Canada, by confederation in 1867, even though "pioneer life was still the order of the day in some areas," many women especially in the older areas of the country in larger settlements were very much in fashion (Royal Ontario Museum, 1966). For the women who could afford to dress fashionably, costumes were available for every possible occasion, and at the same time, working class women were found to follow fashion (Abrahamson, 1967). Collard (1979) also notes that

> Canadian women managed to keep abreast of style changes by using the material unpicked from the straight cut full skirts of mid-century years. This recycled material was then trimmed

> with contrasting textures and colours. As many as three or four fabrics might appear in one garment. (p. 13)

2.5 Textile History and Studies

Little data was identified on the history of textile production in Canada during the 19th century with the information that has been published focusing on home production including hand weaving and hand spinning. The majority of home textile production appears to be that of household or domestic textiles for example, hand woven overshot coverlets. This may only be a perception due to the fact that so many more 19th century domestic textiles than garments have survived and are found in museum collections.

The majority of handwoven textiles that appear to have survived are made from wool. Linens were also produced but generally earlier in the century. These textiles, especially the wools, have been identified as having survived in the form of hooked rugs and quilts, often made from scraps of worn out clothing (Burnham & Burnham, 1972). These textiles along with archival records and illustrations provide a "very fair and accurate idea of what our ancestors looked like as they went about their business of settling the country" (Burnham, 1981).

The handwoven garments that have survived and that may be found in museum collections have been identified in Ontario with only a few Acadien pieces in Quebec and the Maritimes (Burnham & Burnham, 1972), although photographs have survived that may provide information on costumes (Burnham, 1981). Of those women's costumes that have survived, specifically from 1860 to 1880, two dresses, a wool check dated 1865-70 and a cotton, wool and silk gauze weave dated 1863, are both from Ontario and housed in the Royal Ontario Museum (Burnham & Burnham, 1972). The Burnhams also note that other homespun garments from a later time period may be found in various other Ontario museums.

The Nova Scotia Museum is fortunate to have in its collection an Acadian costume (NSM no. 8031) c. 1843 from Chezzetcook, Nova Scotia consisting of a handwoven wool and cotton skirt and a bodice called a mantelet which appeared to be a cotton calico when visually examined by the researcher. Ambrotypes (c. 1856) of two Acadian women from the same village who had their portraits taken while in Halifax to sell their goods at the market have been reproduced in *La costume traditionnel Acadien* (Arseneault, 1979, May) which show similar types of costumes. Although the extant costume and ambrotypes slightly predate the researcher's time period, they are important in showing vernacular clothing worn by one subculture of Canadian women.

Early 19th century textile production in Canada was done completely in the home, while toward the end of the century, more was being finished in mills, especially in the area of dyeing and fulling (Abrahamson, 1967). As for the lack of information on industrial textile textile production, the Mississippi Valley Textile Museum in Almonte, Ontario, is attempting to remedy this situation. One of its main purposes is "to interpret the history and development of the textile industry and the use of industrially manufactured textiles in Canada" (Dafoe, 1985, p. 13). The researcher attempted to visit this museum while collecting data for this study in Ontario but was informed that archival materials were as yet in storage and inaccessible.

The only other information gathered on textile production in Canada was identified in the *Censuses of Canada* , which provides information on "homemade" fabrics as well as the number of mills in the country. The main references (listed under domestic products or domestic manufactures) refer to the number of yards of homemade linen, cloth, flannel and fulled cloth. For example, in 1871 there were 1,771,140 yards of homemade linen produced in Ontario, Quebec, New Brunswick and Nova Scotia, with 7,641,917 yards of homemade cloth (Statistics of Canada, 1878). There is no indication as to what was meant by cloth, but Cole in 1892 has defined cloth as "in trade, a fabric of wool, in contradistinction to one made of other materials" (p. 79). Although no information was given on homemade flannel in 1871, in 1862 there were 2,827,489 yards produced in Upper and Lower Canada. By 1861, there were 85 woollen mills in Upper Canada and 47 in Lower Canada (Statistics of Canada, 1878). In 1869, 15 mills and 17 manufacturers were recorded for Newfoundland. In 1871, both homemade and factory cloth were listed for Prince Edward Island with 4 factories and 339,498 yards of cloth produced (Statistics of Canada, 1876).

Although no other information has been identified for industrial textile production in Canada, U.S. manufacturers sold textiles in Canada (D.L. Fagan Affleck, personal communication, April 11, 1990). Fagan Affleck indicated that specific information is available through a number of primary sources located in the Museum of American Textile History as well as archives and libraries in the United States. A selection of these holdings are included in *Textile manufacturing in American history: A bibliography* (Sheridan, 1987) and in the bibliography of *Just new from the mills: Printed cottons in America* (Fagan Affleck, 1987).

Textiles imported into Canada from a number of countries have been identified in the *Tables of Trade and Navigation of the Province of Canada*. These tables are available for each year and due to time constraints, only the tables for the years 1861 (the first year available), 1870 and 1880 were perused (Sessional Papers, 1861, 1871, 1881). There were four separate categories of imported textiles including silk, satins and velvets; woollens; linen; and cotton listed for 1860 and 1870 which may have been for household use as well as clothing. By 1880, categories included silk ready made clothing; silk velvets; silk dress and piece goods; wool dress goods; linen clothing; and cotton clothing. Unfortunately the tables list only the value of the goods except for 1870 where quantities are listed in packages yet there is no indication of the size of the packages or the yardage.

In 1861, textiles were imported primarily from Great Britain and the United States with a small amount from other foreign countries (no specific names given) and North America [sic] British Colonies. The majority of textiles in all categories were imported from Great Britain. This was also the case in 1870, as Britain remained the major exporter in all categories with goods also coming into Canada from the United States, France, Germany, Switzerland, Italy, British North America [sic] provinces, Prince Edward Island, Newfoundland, Prussia and Jersey. France was second to Great Britain in silk, satin and velvet, while the United States was second to Great Britain in the other categories. Great Britain remained the major exporter in 1880 in all categories, however the United States was by this time exporting almost the same amount of cotton clothing. The United States was second to Great Britain in silk ready made clothing and velvets while France was second in silk dress and piece goods. By 1880 the countries importing textiles into Canada included Great Britain, the United States, France, Switzerland, Germany, Italy, Belgium and China. Although no reference was made to Japan, Abrahamson (1867) in *Domestic Life in Nineteenth Century Canada* includes a copy of an advertisement for "Tea, Silkware & Handkerchiefs" from China and Japan. There was an overall increase in the value of goods imported in 1870 from that of 1861, with a decrease by 1880. This may have been due to the breakdown into specific clothing categories in 1880 whereas goods in 1861 and 1870 may also have been intended for household use.

According to Kidwell and Christman (1974) in the United States, "the nineteenth century saw, for the first time in history, a mass outpouring of good textiles. Fundamental to this development was the introduction of the power loom. Mechanization of the printing process added diversity to quantities of its products" (p. 65). By the late 1840s the power loom was in full use in mills across the United States where textile production had increased along with the number of mills (Kidwell & Christman, 1974). Until this time, homespun fabrics made of wool, cotton or linen had been the major source of textile production in the United States with the majority of textiles imported from England.

The bulk of textiles produced in the United States were plain fabrics made from cotton or wool, although by 1874 there were a few mills producing silks (Bicentennial of American Textiles, 1976). During the 18th century silk was successfully raised and reeled in the United States and the reeled silk was then exported to England where it was woven into fabrics. By 1829, the Mansfield Silk Company was manufacturing silk for the first time in the United States, but unfortunately only for ten years due to financial difficulties. The interest in silk manufacturing grew to the point where "the first profitable woven product was a grosgrain silk manufactured only a few years before the Civil War, and jacquard fabrics were not made until the late sixties" (Little, 1931, p. 154).

Although silk fabrics were popular for those who could afford them, many could not. Therefore, many fabrics made from lustre fibres were popular during the mid 19th century. Lustre fibres made from animal hair or wool such as alpaca, angora or cashmere goat and mohair had the sheen of silk at a much lower cost. These fibres were however in short supply and were often combined with cotton producing an inexpensive lustre fabric (Bickley & McHugh, 1989).

Woollen fabrics became more popular due to the development of the combing machine which was introduced in 1860-1870 which speeded up the production of woollen cloth (Cumming, 1981, p. 89). Even though the power loom allowed for the manufacture of standard grades of fabrics for shirts, underwear and summer wear, better grade fabrics were still imported from Europe (Kidwell & Christman, 1974). Patterned woollen or cotton fabrics either woven or printed were produced in the United States. William Crompton, an Englishman who moved to the United States invented a loom for weaving fancy fabrics which he adapted to the power loom in the 1840s and produced a figured woollen (Kidwell & Christman, 1974). Ulrich however states that "no checks, plaids, or other variations from basic shirtings and sheetings were manufactured on power looms until the late 1860s" and that calico provided the only variety in fabrics (1980, p. 15).

By the late 1850s, the production of machine made laces in England and France had become so great that both machine and handmade lace became popular in all forms of dress and was worn for everyday (Earnshaw, 1985). However, these fashions did not last long into the 1860s in the United States with the American Civil War (1861-1865) bringing a temporary close to exports including lace. In 1861 the death of Prince Albert in England also had an impact on lace in fashions as Queen Victoria, who had made lace popular with her wedding in 1840, went into mourning (Earnshaw, 1985). These combined factors had a great impact not only on fashion but also the production of lace which although slowed, did not die completely. Although no specific information was identified for lace use in Canada, the circumstances in both the United States and Britain would have had an impact in this country since both the United States and Britain were major exporters of fabrics to Canada.

Cotton printing which had been produced in isolated instances in the 18th century in small patterns for dress fabrics evolved into full scale production of calicoes during the 19th century. Block printing which was done early in the century was soon replaced by roller printing which although established in the 18th century became more advanced in the 19th century. In Britain,

> by the mid century, the scale of textile production had increased immeasurably. Instead of manufacturing goods for a small, relatively prosperous section of society, the new customer was poorer, and demanded pretty fabrics which were as cheap as possible. (Tozer & Levitt,1983, p. 37)

This was just as true in the United States where

> by the last quarter of the nineteenth century at a time when women's wrappers and housedresses were first 'store-bought', the printing process had speeded up to the point where calicos were rolled off by the thousands of yards. What frequently was one of the most exotic and expensive materials of the eighteenth century had now become one of the cheapest. Americans, taking advantage of the new fabric opportunities, consumed, it was said in 1872 more calico than any other people in the world. (Kidwell & Christman, 1974, p. 69)

In fact in 1836, 120 million yards of calico had been produced in the United States (Petit, 1970) and by the 1870s the production of calico had reached its highest point ever (Cole, 1892). Calico was used primarily for women's everyday dresses and for children's clothes while "party dresses, mourning clothes, ball gowns, and wedding dresses were made of much more elegant fabrics such as french silks, taffetas, moirés, brocades and velvets. Of all these, only velvet was ever printed; the others, if patterned, were woven designs" (Petit, 1970, p. 212).

Yet in the United States it was only those who could afford these new fabrics who could purchase them. Due either to the Civil War or to isolation and poor economic conditions for pioneers who chose to settle in the West, many women found it necessary to weave their own fabric or remake their old worn out clothes, just as they had done in the past. Pioneer women in the United States encountered traveling and living conditions which made the wearing of silk very impractical even for those who could afford it (Buhl, 1977). In the South of the United States even those who could afford to purchase luxurious fabrics from abroad were stopped due to the blockades (Petit, 1970). According to Fargo (1969) Kansas women from 1854-1870 produced homespun fabrics and only their best dresses were made of calico.

Wilson (1979) notes that early 19th century prints were small monochrome designs and from 1820 to 1850 floral stripes were common. He also notes that "by 1876 a duplex machine that could print eight colors simultaneously on both sides of the cloth was in operation" (p. 261). Due to the discovery of the first aniline dyes by Perkins in the late 1850s, printed cottons became more unique and bold in the 1860s. Perkins a young English chemical student accidentally discovered mauveine, more commonly known as mauve, while experimenting with coal tar in an attempt to produce artificial quinine from aniline (Pellew, 1928). When Perkins realized the dyes were inexpensive and fast to light, he immediately applied for a patent and set up the first artificial dyestuff factory in England. Very soon after, his discovery was published and others were manufacturing artificial dyes.

There were however draw backs to the new dyes as they were not as fast to light as the earlier vegetable dyes had been, with fading and colour changes occurring over time (Cole, 1892). By 1868, further development in synthetic dyes followed with Graehe and Liebermann's introduction of alizarine colours which were fast both to light and to washing. Perkins had begun a new era in dyestuffs and by 1892 "every colour, and all tints and shades of colors, are produced from aniline, which in turn is derived primarily from coal-tar and, while the process employed and the combinations formed are very numerous, the names under which the dye-stuffs are sold must be said to be endless" (Cole, 1892, p. 12). In fact no colour names were revealed in a search of 19th century sources on dying. Rather, only recipes of chemicals are given without any reference to what colour is produced (Crookes, 1874; Chase, 1873).

Silks which took the dye especially well were even more vibrant than ever before (Tozer & Levitt 1983). Collard (1978) notes that "the introduction of aniline dyes in the mid-1850s widened the spectrum of colour available. Magenta and a pink called Solferino, as well as all shades of purple and mauve were very fashionable in the 1860s" (p. 24). Gernsheim (1981) notes that greens, purples and blues were the most popular shades in the 1860s, and black or white were often found in combination with these new colours (Buck, 1984). According to Foster (1984) mauve remained fashionable until the mid-1870s.

Laver (1986) notes that one of the new developments of the 19th century which greatly affected the use of fabrics in costumes of the 1870s was the introduction of the sewing machine. He felt that due to the sewing machine and aniline dyes that costumes became more garish with a number of different colours and fabrics in one dress. Bradfield (1985) agrees that with the increased use of the sewing machine, "various materials were used on one dress, of perhaps the same color or stronger contrast; colors in dresses tend to become brighter" (p. 239). In a study of Canadian costumes for Canada's centennial in 1967, the Royal Ontario Museum notes that

> with the discoveries that had been made in chemical dying, a wide range of colors were both available and used--browns, bright blue, apple green, purple, bright pink, and a number of the paler colours of mauve, blue, grey, etc. A good black dress was even then a mainstay in most wardrobes (1966, no page number).

Two shades of one colour in one costume was also popular (Lichten, n.d.).

The sewing machine was invented in the United States in the 1840s by Elias Howe, but it was Isaac Singer who was the first to patent a lockstitch machine in 1850 (Cumming, 1981). According to Tozer & Levitt (1983), the sewing machine was expected to make dressmaking easier by saving time but she notes ". . . the time saved in sewing was gradually taken up as the machine was used to create more elaborate trimmings. By the 1870s the simple lines of the early Victorian dress were gone forever--lost under a mass of flounces and ruches" (p. 83).

Sources cite various fabrics as being the most popular from 1860 to 1880. According to Russell (1983) in the 1860s "undoubtedly the most favoured fabric was heavy taffeta over full hoops because of the marvelous sound that it made as it moved across a floor" (p. 363). Cunnington and Cunnington (1970) state that lightweight materials were favoured for day dresses due to the size of the skirt and that heavier fabrics such as taffeta were popular in evening dresses. The Cunningtons also note that in the 1860s two contrasting colours were popular and according to Collard (1979) three or four fabrics were often found in one dress during the 1870s. Buck (1984) notes that fabrics of the 1860s were often figured or striped while plain fabrics were more common after 1870.

It has also been noted that due to the cut of 1860s dresses plain fabrics were more in use than patterns. Moiré finished corded silks were very popular while main patterns were stripes, either horizontal or vertical. Small prints were prevalent in cotton dresses (Royal Ontario Museum, 1966), and silks were often found to be warp printed in floral designs (Buck, 1984). In the 1870s it was also common to use two or three different fabrics, usually one dull and one glossy to the point where the bodice and skirt were of different fabrics with the skirt fabric trimming the bodice (Braun, Ronsdorf, 1963; Gernsheim, 1981). The study for Canada's centennial also concludes that fabrics produced during the 19th century were also found to be much narrower than those of today. Although widths were found to vary, 22 to 24 inches was the average (Royal Ontario Museum, 1966).

Dressmaking manuals from the time including including *Guide to Dressmaking and Fancy Work* (1977), originally published in the 1870s were found to have references to fabrics. In a section *On Dress Fabrics*, a list of various fabrics and their widths are given and discussed. "Fancy names are, however, given by drapers to certain fancy goods each season, and in many cases the same fabric is sold under four or five high sounding and more or less applicable names" (p. 26). Books devoted to etiquette and deportment from the 19th century also include fashion advice. *Our Deportment* (Young, 1883) describes different types of dresses popular during the 19th century. It also includes a chapter on colour harmony which states

> the selection and proper arrangement of colors, so that they will produce the most pleasant harmony, is one of the most desirable requisites in dress. . . . One color should predominate in the dress; and if another is adopted, it should be in a limited quantity and only by way of contrast or harmony. (p. 341)

The chapter includes a five page list of colour combinations which "harmonize, forming most agreeable combinations, in which are included all the latest and most fashionable shades and colors" (p. 346).

Of the many books on deportment, colours and sometimes fabrics were discussed in terms of the individual's hair colour, complexion, age, marital status and of course the occasion for which the costume was to be worn. For example, *The Canadian Ten Cent Ball-room Companion and Guide to Dancing* (1871) suggested such fabrics as tarletane, gauze, tulle, lace or muslin for young ladies while colour was suggested according to hair colour (p. 8). In *The Habit of Good Society: A Handbook for Ladies and Gentlemen* (1886), fabrics and colours are discussed in terms of occasion. A ball dress "for the married lady *moiré* dresses, either trimmed with lace, or tulle and flowers, or white silk . . . or thin dresses over white satin, an article which is happily coming into fashion again, are most suitable" (p. 201). Another book on deportment, *Manners that Win* (1880) suggested the use of fashion magazines in the matter of dress (p. 376).

Fashion magazines from the 19th century included descriptions of the dresses shown in fashion plates as well as columns referring to fashionable fabrics. "A straw-coloured crape dress, over a gros de Naples slip to correspond" (*Godey's Lady's Book*, 1830, p. 1); "Among the favourite materials for walking dresses may be named a variety of silks, in dark hues, covered with narrow black stripes" (*Peterson's Magazine*, 1856, p. 209). Gonzales (1983) notes that "fabrics and trims were found to be consistently discussed in the period fashion magazines which were used in determining the identity of the fabrics and trims of the Lansing made clothing" (p. 26). In Prellwitz and Metcalf's documentation of an 1884 wedding dress, "the fabric, a silk taffeta of medium weight and the hunter-green color were consistent with descriptions found in the fashion magazines."

Of the number of history texts written on fashion periodicals, many include fabric descriptions when reproducing the fashion plates. In *Mr. Godey's Ladies: Being a Mosaic of Fashions and Fancies*, Kunciov (1971) has reproduced fashion plates, line drawings as well as text which include the descriptions of fabrics in *Godey's Lady's Book* from 1830 through the

1870s. In his chronology, he has also included fabrics throughout. "1853 Velvet is *the* fabric" (p. vii); "1867 The Fashionable colors are greens as well as blues and greys" (p.viii). In a recent exhibit of 18th to 20th century costumes at the Cincinnati Art Museum, descriptions of 1860 to 1880 costumes included many references to fashion magazines including *Godey's Lady's Book* and *Peterson's Magazine* (Thieme, 1988). "Even the fabric of this dress--a fine black and white checked silk taffeta with a chiné pattern printed on the warp before weaving--was mentioned in *Godey's*" (p. 41).

Many costume historians describe costumes beginning with the colour and type of fabric (Arnold, 1972a, 1972b; Bradfield, 1985). In other sources fabric has been the focus upon which 18th and 19th century societies have been discussed. *Fabric of Society: A Century of People and their Clothes 1770-1870* by Tozer and Levitt includes the costume collection at Platt Hall in a discussion of the early manufacturing of printed cottons and use of fabric in 18th and 19th century Manchester, England. *Barbara Johnson's Album of Fashions and Fabrics* edited by Rothstein is a reproduction of a young lady's album from 1746-1823 which includes samples as well as notes on price, width, length, and date of fabrics. The album itself is a young man's account book from 1738-1784, which shows purchases including books and clothing. Combined, these reveal much about how clothing and fabrics were valued within society

In the dating of costumes, fabric has been used as one of the identifying components. Vachon (1976) and Hunt (1983) both included fabrics and trims in their checklists for dating female costumes. Lumbra (1966) used fabric as one element of verbal identifying criteria and Shore (1982) and Rabalais (1986) both used garment fabric design as one of the fashion features in the Time Grid Procedure developed by Gross (1980). The documentation process used by Edgeworth (1976) included fibre content and fabric construction in assessing tentative dates. Prellwitz and Metcalf (1980) suggest that dress fabrics be compared to fabrics described in fashion periodicals when documenting costumes. In their example, they found the fabric in the extant costume to be consistent with fabric descriptions in fashion magazines.

As one of the comparison features between extant short gowns and runaway slave advertisements Kidwell (1978) includes fabric features. She notes that of the 218 runaway slave advertisements that the pattern in the fabric was given for 57 short gowns, colour was given for 30, and fibre content was mentioned for 31 (p. 54). Of the extant gowns in the study, Kidwell included the fabric name, pattern, colour and fibre content in a description of each. Kartchner (1975) in her comparison of girl's dresses with fashion illustrations included fibre, type of fabric, colour and pattern of fabric. For type of fabric, colour and pattern she found that "...meaningful data were available from the Mormon dresses for the decades beginning in 1860, 1880 and 1890, but the fashion magazine descriptions for these decades frequently failed to provide sufficient information" (p. 156).

Although fabric was only one component of a study of adult costumes in Iowa towns from 1870 to 1880, different types of cottons were documented as having been described in fashion periodicals and in extant costumes (Haack & Farrell, 1985). These included a number of different fabric types and weaves which were used in both men's and women's wear including underwear. Wool fabrics were also identified in a number of surviving costumes as well as having been mentioned in newspapers. Silk fabrics were noted has having been found in the 'best dresses'. No mention was made of colour.

In a study of the clothing needs in Columbus , Georgia from 1850 to 1891, fabrics were included in terms of textile production and availability as compared to New York (Ulrich, 1980). She found that although some fabrics were produced in Columbus, and that New York had a greater selection of fabrics, Columbus advertised a selection of some of the finer fabrics available in New York. In comparison, fabric, fabric design, and colour were included as components in Harless' (1983) study of elements of style. She used a combination of the Munsell Color System and Color Aid swatches and found that there were not enough colour swatches to obtain a precise colour match and that devising a workable system was neither simple nor objective. Fabric has also been the focus of a study for reproduction purposes by Cariou (1984) who used content analysis to survey fabric yard goods and fabric colour of ready-made dresses in Eaton's Catalogue.

Although this section is not exhaustive, especially in the area of textile history, it does provide a background to 19th century textile production and use in Canada focusing on the time period of this study. No study has been identified in which fabric is the main focus, even though the studies which do include fabrics indicate that this is an important element in understanding costumes and the time period from which they come.

2.6 Content Analysis

Content analysis is a method, procedure or technique by which the written or spoken word is studied. Since its origin in communication research and journalism, content analysis has been applied to a number of fields and defined in many different ways. Berelson (1952) defines content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication" (p. 18). Holsti (1969) notes that "content analysis is a multipurpose research method developed specifically for investigating any problem in which the content of communication serves as the basis of inference" (p. 2). Krippendorf (1980) states that "content analysis is a research technique for making replicable and valid inferences from data to their content" (p. 21). In a study of content analysis applied to consumer research, Kassarjian (1977) notes that researchers in this area have agreed that the most important aspects of content analysis are that it must be objective, systematic, and quantitative. (p. 9)

The procedures for content analysis as set out by Kassarjian consist of four stages. The first, sampling, includes selecting from the chosen subject a reasonable size sample. From this, the second stage is to choose the units of measurement which may include a word, theme, character, item or time and space measure. The third stage includes categorization of the chosen units according to predetermined rules. In this stage the importance of reliability and validity come into play. Reliability is very important in content analysis as it must be possible for someone else to reproduce the same study. Validity ensures that what is meant to be studied is actually being studied. The final stage in content analysis includes statistical analysis of the data using appropriate statistics for the study.

Paoletti (1982) has studied the application of content analysis to costumes. In her study, she defines content analysis as "a procedure for producing quantitative data from verbal or nonverbal communication" (p. 14). She notes

> it is surprising how seldom content analysis has been used by costume historians, considering they make extensive use of sources such as advertisements, fashion illustrations, and descriptions of costumes in popular magazines and newspapers--precisely the kind of source that lends itself to content analysis. (p. 15)

Paoletti has applied content analysis to a number of studies including a study of women's dress patterns (1980) and a study of men's fashions through cartoons (1981).

Earlier studies which used content analysis include Kidwell (1978) who analyzed newspaper advertisements for runaway slaves in a study of 18th century short gowns and Turnbaugh (1979) who applied content analysis and seriation to *Godey's Lady's Book* to date ladies' headgear. There have also been recent studies which used content analysis. Smith (1987) analyzed newspaper advertisements and telephone directories in a study of Edmonton, Alberta dressmakers. Thomas (1987) conducted an analysis of fashion illustrations in the *New York Times* to determine if it was a useful source for costume historians.

In a study of Eaton's catalogue Cariou (1984) applied content analysis to identify garment fabrics for women's clothing and colours in ready-made dresses. In choosing content analysis as a methodology, she notes that it "appeared to be a particularly appropriate way of dealing with the large volume of material to be analyzed and would allow me to quantify my findings rather than simply describe them" (p. 1). She concluded that she would certainly use it again in further analysis of her topic but with the assistance of a computer.

3. Methodology

3.1 Introduction

This section describes the methodology which was used to collect data for this study which included two separate sources for data collection and was developed from two pilot studies, both conducted at the University of Alberta. The first source of data collection included selected costume descriptions in two fashion periodicals, *Godey's Lady's Book* and *Peterson's Magazine* from 1860 to 1880. Extant costumes from the same time period in selected Canadian costume collections were the second source of data collection. The sample size and distribution for both sources were similar. There were 251 costume descriptions analyzed for the periodicals, 119 from the 1860s and 132 from the 1870s while there were 274 extant costumes analyzed in museum collections, 114 from the 1860s and 160 from the 1870s.

3.2 Pilot Studies

3.2.1 Periodical Costume Descriptions Pilot Study

The first pilot study was conducted using the two periodicals selected for the study, *Godey's Lady's Book* and *Peterson's Magazine*. Content analysis, a method which when applied to verbal or non verbal communication produces quantitative data, was used to collect data from the periodicals. The Statistical Package for the Social Sciences (SPSSx), a computer program, was also tested for the analysis of data for this particular pilot study. The pilot study was conducted on each costume description in every second month for two years, 1860 and 1870, producing a manageable number of 111 cases. To extract data from both periodicals coding rules and a recording sheet were developed and then tested by two other researchers. Appropriate changes and modifications were made (see Appendix B.1).

An analysis of data was conducted using the SPSSx program. Frequencies and percentages were calculated from individual variables. Crosstabulations were used to compare different variables. This comparison of analysis on different variables revealed which type of descriptive statistic would reveal the most information for different variables. For colour identification both frequencies and crosstabulations were applied to colour names as identified in the descriptions. Due to the many colours with specific names, few colours were found to be mentioned more than once. A larger sample in the final study was found to be more revealing (see Section 4.1.2) with the development of colour classifications.

The pilot test also revealed that an equal number of cases was not available for each year or each periodical. The periodicals differed in number of costumes or accessories described, with *Godey's Lady's Book* remaining consistent with four to six items per issue over the time period and *Peterson's Magazine* ranging from two to eighteen. This made a comparison from year to year or periodical to periodical difficult due to the difference in the number of cases. Therefore, the final methodology included an equal number of issues and cases from each periodical, selected using a random numbers table.

3.2.2 Museum Extant Costume Pilot Study

This pilot study was conducted on costumes from the University of Alberta Clothing and Textiles Collection, with information recorded based on the Clothing and Textiles Collection (1989) which is based on the Canadian Heritage Information Network (CHIN) and on the revised edition of Chenhall's nomenclature (Blackaby, Greeno, & The Nomenclature Committee, 1988). Four costumes from the University of Alberta Clothing and Textiles Collection, two from the 1850s and two from the 1880s were included in this pilot study. Coding rules and a coding sheet were developed and then tested by two other researchers. Appropriate changes were made and the final coding rules and a recording sheet were produced for recording information from each case.

In an attempt to determine dates of costumes, two existing methods were tested. These included Schlick's (1980) Algorithm for Dating 19th Century Costumes, and Vachon's (1976) Check Sheet for Documentation of Women's Day Dresses 1850-1949. Both produced various results which were nonconclusive or curatorially felt to be incorrect. For example in Vachon's check sheet, two columns received the same number of checks for the same dress, and a dress which was previously dated by Marendy (1988) was found to be a different time period according to Schlick's algorithm. A Style Feature Check Sheet (see Appendix C.1) was developed by the researcher which was used in addition to a comparison with other costumes and visuals from the same time period to assist in curatorially dating the pilot study costumes.

Several colour identification methods were tested including *Color Aid, The Munsell Color System* (Quinn, Linn, & Hale, 1967) and *Pantone by Letraset: Color Products Selector*. Color Aid was found not to include a wide enough range of colours and was deficient in the pastel area. Munsell included all colour ranges, but a complete colour sample chart was not available, and visual identification of fabric colour using the Munsell system by was found to be inaccurate by the researcher. Pantone, which is readily available and in which colour is identified by number was found to have a sufficient range of colours for the four costumes in the pilot study as well as a number of other costumes from either side of the selected time period. Pantone was therefore used to identify colour.

A panel of three persons who are knowledgeable in colour theory was chosen to match 20 Pantone colour numbers with the colour list of names to test the researcher's perception of colour. The 20 Pantone colour numbers were selected arbitrarily by the researcher to encompass all ranges of colours. The panel members tested the colours in the University of Alberta Clothing and Textiles Collection in room B19 of the Home Economics Building where there is only ultra violet filtered fluorescent lighting and no natural light, which is usually the lighting condition found in research areas of museums. The researcher's colour perception did not differ significantly from the panel.

3.3 Sample Selection and Data Collection

3.3.1 Periodical Costume Descriptions

The sample selected for analysis for the 21 years of both periodicals was 252 of an estimated 2520 possible cases for the time period. Six issues from each year from 1860 to 1880 for both *Godey's Lady's Book* and *Peterson's Magazine* were selected using a random numbers table to select from the twelve issues available for each year. Each issue contains a fashion plate illustrating a group of ladies (occasionally including one or more children) with an indoor or outdoor scene in the background. The verbal description which describes this fashion plate was identified from a fashion column in the text of the issue (usually near the end). The name of the fashion column for *Godey's Lady's Book* from 1860 to 1867 is "DESCRIPTION OF STEEL FASHION PLATE FOR 'MONTH' ", and from 1868 to 1880 is "DESCRIPTION OF STEEL FASHION PLATE". The name of the fashion column for *Peterson's Magazine* is "FASHION FOR 'MONTH' ". Only descriptions of the specified fashion plates were included. The fashion column in *Peterson's Magazine* sometimes included descriptions of other fashions which were not considered for this particular study.

One costume from each issue constituted one case, resulting in an equal number of cases for each year and each periodical. Only the first costume described in the fashion column which referred to an adult female costume [not a mantle or cloak; not just a skirt or bodice; not a sports outfit (bathing or riding); not a young girl's or child's] and which refers to a specific fabric and colour [not general fabrics such as "winter goods"] were included in the sample. See Appendix D.1 for an example of a copy of a fashion plate and corresponding fashion column from microfilm which was used in this study. The case in this example from *Godey's Lady's Book* would be "Fig. 1. Evening dress of pink silk..." taken from the fashion column "DESCRIPTION OF STEEL FASHION PLATE". Colour photocopies of two original fashion plates from the researcher's private collection are also included in Appendix E.1 to show the plates as the readers in the 19th century would have seen them.

Once the issues and cases were selected, the variables to be analyzed were identified and recorded using the coding rules, coding sheet and recording sheet for periodicals included in Appendix B.1. For colour, in addition to identifying the specific colour names from the periodicals, colours were also assigned to one of the following 43 colour categories: black, grey, dark brown, brown, light brown, dark purple, purple, light purple (lilac), dark blue purple, blue purple, light blue purple, dark blue, blue, light blue, dark blue green, blue green, light blue green, dark green, green, light green, dark yellow green, yellow green, light yellow green, dark yellow(gold), yellow, light yellow, dark yellow orange, yellow orange, light yellow orange, dark orange(rust), orange, light orange, dark red orange, red orange, light red orange, dark red, red, light red (pink), dark purple red, purple red, light purple red, off white(beige, cream, ivory) and white.

Fabrics and colours identified from the periodicals were defined through research of draper's manuals, dictionaries, periodicals and other sources identified from the time period of the study and 12 years beyond. Glossaries are included in Appendices A.2 and A.3. Fabrics and colours for which no definition was found are listed as such.

3.3.2 Extant Costumes in Museums

Twenty-one Canadian museums were identified through discussions with key informants in different parts of Canada and were contacted to identify the number of costumes from 1860 to 1880 which would be available for study. The number of costumes in the University of Alberta Clothing and Textiles Collection was identified by the researcher. One other museum, the Mississippi Valley Textile Museum, in Almonte, Ontario was contacted to determine if any journals, records or dictionaries would be available to help define fabrics and colours. The reply from this museum indicated that some documentation might be useful. See Appendix F for a list of museums contacted, as well as a copy of the letters and questionnaire sent to the museums.

Of the 21 museums contacted 19 responded in favour of being included in the study. The Canadian Museum of Civilization contacted the researcher stating that they were very busy preparing exhibits after their recent move and would be unable to respond until after September, which was too late to be included in the study. The only museum not in favour of being included in the study was the Royal British Columbia Museum.

The response from those museums contacted revealed a larger sample than expected and therefore no other museums were contacted. Of those responding in favour of being included in the study including the University of Alberta Clothing and Textiles Collection, over 670 costumes were identified as being from 1860 to 1880. The number is not exact as the museums were asked only for approximate numbers. Due to the large number of costumes, and with over 300 of them being in Ontario, those museums in Ontario with 20 or fewer costumes were not included in the study. The museums that were not visited in Ontario were the Joseph Brant Museum, Peterborough Museum and Archives, Wellington County Museum and Archives, and Upper Canada Village.

Three other museums which responded in favour of being included in the study were not visited for various reasons including the fact that traveling time and funds did not allow for all costumes to be studied. The Red Deer and District Museum was not included as they have no costumes from the selected time period. The Dugald Costume Museum was not included due to the fact that at the time of the data collection stage of this study they charged a research fee and grant funds received to assist with this study did not include research fees. The Newfoundland Museum was not visited due to the small number of costumes identified. From a computer printout provided by the museum only a possible 11 costumes were identified which could be from any time in the 19th or early 20th centuries. Three other museums with larger number of costumes from the time period were visited in the Maritimes.

Thirteen museums from across Canada were included in this study with a total of 274 costumes analyzed. Table 1 includes a list of museums contacted for the study and the number of costumes actually analyzed in each of the museums which were included. The amount of time spent in each museum depended on the number of costumes available for analysis, the amount of time each museum allowed for research and the amount of time scheduled by the researcher.

TABLE 1 - MUSEUMS CONTACTED AND NUMBER OF EXTANT COSTUMES ANALYZED FROM EACH COLLECTION

MUSEUMS CONTACTED	ESTIMATED NUMBER OF COSTUMES IN COLLECTION (1860-1880)	NUMBER OF COSTUMES ANALYZED
JOSEPH BRANT MUSEUM, BURLINGTON, ON	20	0
*CANADIAN MUSEUM OF CIVILIZATION, HULL, PQ	(no estimate)	0
*CANADIAN PARKS SERVICE, OTTAWA, ON	30	27
*CLOTHING & TEXTILES COLLECTION, EDMONTON, AB	14	14
DUGALD COSTUME MUSEUM, WINNIPEG, MN	55	0
*GLENBOW MUSEUM, CALGARY, AB	21	21
*KINGS LANDING SETTLEMENT, FREDERICTON, NB	27	6
*MANITOBA MUSEUM OF MAN & NATURE, WINNIPEG, MN	14	8
*MCCORD MUSEUM, MONTREAL, PQ	70	40
*NEW BRUNSWICK MUSEUM, SAINT JOHN, NB	60	36
NEWFOUNDLAND MUSEUM, ST. JOHN'S, NF	11+	0
*NOVA SCOTIA MUSEUM, HALIFAX, NS	25	20
PETERBOROUGH MUSEUM AND ARCHIVES, ON	10	0
*PROVINCIAL MUSEUM OF ALBERTA, EDMONTON, AB.	4	5
RED DEER AND DISTRICT MUSEUM, RED DEER, AB	0	0
ROYAL BRITISH COLUMBIA MUSEUM, VICTORIA, BC	(no estimate)	0
*ROYAL ONTARIO MUSEUM, TORONTO, ON	198	20
*IVAN SAYERS PRIVATE COLLECTION, VANCOUVER, BC	50+	27
*ALAN SUDDON PRIVATE COLLECTION, TORONTO, ON	35	28
UPPER CANADA VILLAGE, MORRISBURG, ON	8	0
*VANCOUVER MUSEUM, VANCOUVER, BC	24	22
WELLINGTON COUNTY MUSEUM & ARCHIVES, ON	17	0
	689+	274

* collections included in this study

Upon meeting with museum curatorial staff, the time period and details of the study were discussed including the fact that only adult female complete costumes, no sports (riding or bathing), young girl's or children's costumes were to be analyzed. Although there was no systematic method for determining if costumes had been worn by adult females or were a sporting costume, curatorial staff were consulted. In most cases, women's and children's costumes are stored separately and therefore, the researcher relied on previous curatorial decisions along with keeping in mind appropriate size, style and proportion to fit an adult female. Although such sporting costumes such as riding or bathing are usually easily identifiable and were not included in the study, other costumes which may have been used for other sports such as croquet or tennis were not specifically identified as these were generally the same style as everyday costumes. Some of these costumes may indeed have been included in this study without the researcher's knowledge.

Whenever possible, each costume from the selected time period of 1860 to 1880 was first identified using the museum's manual or computer records. Costumes in which the museum's assigned date begins in this time period were included. Costumes for which no date had been indicated through manual or computer records and which were accessible were examined directly to determine if they were from the selected time period. When possible, the date was determined in consultation or verification with the museum curator as suggested by Vachon (1976). If this was not possible, the Style Feature Check Sheet (see Appendix C.1) was used in addition to a comparison with other costumes and visual sources from the same time period to assist in assigning a date. Due to some overlap in style features, the years 1850 to 1887 were included in the Style Feature Check Sheet so that no costume would be overlooked in the initial selection process and also so that a cut off point could be determined in the selection of costumes. Due to varying circumstances, in some collections, it was necessary to first analyze the costumes and refer to manual or computer records afterwards.

Costumes identified as having a beginning date which fell in the selected time period from 1860 to 1880 were initially assigned an identification number beginning with the number 001 at the first museum visited. For each costume, variables listed in part A of the data coding rules and coding sheets for costumes were entered on a recording sheet (see Appendix B.2). These included assigning an identification number, and recording the name of the museum, the accession number, dates, source, family history, origin, artist/maker and the fabric common name, technique, pattern, colour and material. After this initial identification, the number of costumes available to be directly analyzed were identified. Allowing one half hour for each costume, the researcher determined how many costumes could be analyzed in the remaining research time at the museum. If the number of costumes exceeded the time available or if the museum placed a restriction on the number of costumes to be directly analyzed, a random numbers table was used to select the identification numbers of the costumes that were directly analyzed. Those costumes not selected for analysis were identified on the recording sheet as such.

Once the costumes to be directly analyzed were selected, variables were recorded using Part B of the coding rules and coding sheets for costumes (see Appendix B.2). Variables including machine sewing, selvage measurement, fabric type, technique, pattern, colour and fibre were recorded from a direct analysis of the costume. With permission of the museum, the costume was photographed for study purposes. Examples of photographs of entire costumes and close ups of the fabrics are included in Appendix G.1.

The date of the costume identified in Part A may have been determined in three ways: from extant records; curatorially assigned by the museum; or curatorially assigned by the researcher. In the direct analysis of the costume, wherever possible the date assigned by extant records or curatorially assigned by the museum was verified in consultation with the museum curator. If this was not possible the Style Feature Check Sheet as well as a comparison with other costumes and visual records from the same time period were used to confirm the date. Only those costumes confirmed by the researcher as having a beginning date which fell in the selected time period of 1860 to 1880 were included in further analysis. The costumes not to be analyzed at this stage were identified as such on the recording sheet.

To identify the number of fabrics used in the costume, each different type and colour constituted one fabric. In the case of trim, only a specific type of fabric was included and not items described as ribbon or fringe. For the purposes of this study any trim which measured more than 10 cm in width was included as a fabric. Only the first four fabrics in order of prominence were recorded.

For each fabric, the technique (weave, lace, net, printed), type (name), and pattern were recorded as separate variables. For the fibre, if microscopic identification was not already done by the museum, with the permission of the museum a minuscule sample (less than 1/16" of one thread from an inside frayed seam) was taken from each different fabric in each costume. The samples were placed in small zip lock bags, labeled and attached to the corresponding coding sheet. Microscopic fibre identification was completed by the researcher upon return to the University of Alberta. Once the fibre identification was completed, the researcher advised each museum in writing of the results. Fibres for which a sample could not be taken were identified by the researcher's tactile and visual estimation in consultation with museum records. There were 10 different fibres identified in the extant costumes and of the total number of fibres, 426 were microscopically identified while 80 were estimated.

Colour was identified by matching the main or most prominent colour in each fabric to the *Pantone by Letraset: Color Products Selector* and recording the corresponding number. Colour was also identified visually by name and assigned to one of the following 43 colour categories: black, grey, dark brown, brown, light brown, dark purple, purple, light purple (lilac), dark blue purple, blue purple, light blue purple, dark blue, blue, light blue, dark blue green, blue green, light blue green, dark green, green, light green, dark yellow green, yellow green, light yellow green, dark yellow(gold), yellow, light yellow, dark yellow orange, yellow orange, light yellow orange, dark orange(rust), orange, light orange, dark red orange, red orange, light red orange, dark red, red, light red (pink), dark purple red, purple red, light purple red, off white (beige, cream, ivory) and white.

3.4 Data Coding and Statistical Analysis

Variables for both costume descriptions in periodicals and extant costumes in museums were coded by assigning a number to each variable which was entered into two control files. Coding rules and coding sheets were developed for costume descriptions and for extant costumes (see Appendix B). A missing variable was assigned a missing value. Each number was recorded in assigned columns in two SPSSx (Statistical Package for the Social Sciences) data files.

Statistical analysis was performed in relation to each of the first six objectives outlined in section 1.3 using descriptive statistics. Frequency distributions were run on each of the individual variables and crosstabulations were used to compare variables. The separate variables were also grouped (e.g., all three techniques for each of the four fabrics) using multi response which produced both frequencies and crosstabulations. The resulting frequencies and tables were interpreted and the findings are included in section 4.. The control files have been stored in the Data Library at the University of Alberta.

4. Findings and Discussion

This chapter includes the findings and discussion of the study organized by the objectives listed in Section 1.3. For objectives one and two fabrics were identified in terms of type, colour, technique, pattern and fibre for the costume descriptions in periodicals and extant costumes in museums respectively. For objectives three to six the costumes from the two sources were compared, the two periodicals were compared, changes in fabric from 1860 to 1880 were identified, and changes in the number of fabrics in costumes were identified. The final objective refers to the glossaries of original fabric types and colour names which are included in Appendices A.2 and A.3. The last section also includes a brief discussion of provenance gathered from museum records, which was analyzed manually.

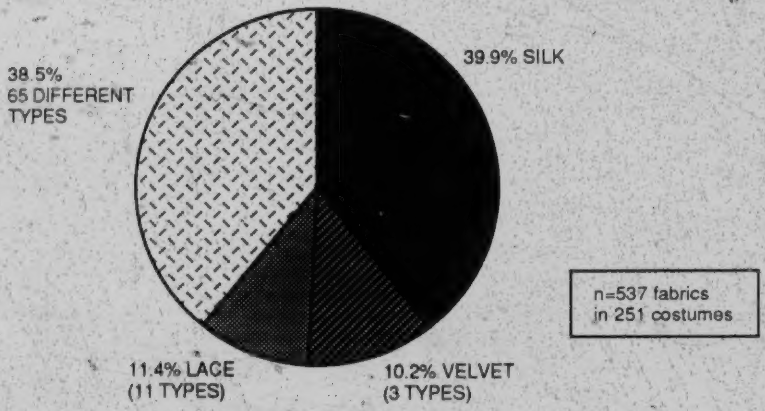
4.1 Fabric Identification in Costume Descriptions in Periodicals

Costume descriptions in two periodicals, *Godey's Lady's Book* and *Peterson's Magazine* were analyzed for fabric references using content analysis for the time period 1860 to 1880 inclusive. Six issues were selected from each year using a random numbers table, with one case from each issue for a total of 252 cases. One month selected was missing and was recorded as such.

4.1.1 Types of Fabrics

Eighty different types of fabrics were recorded for the 251 valid costume description cases. A list of fabrics are included in Appendix H.1. With a possible four fabrics for each costume, in total there were 537 fabrics. The term silk was used in costume descriptions for the majority of cases. Silk was therefore recorded as a fabric type, (plain weave, plain pattern and silk fibre) for 214 fabrics (39.9%). The 11 different types of laces were combined and found in 61 (11.4%) fabrics. Velvet including plush and velveteen was identified in 55 fabrics (10.2%). The distribution of fabric types identified in the costume descriptions are shown in Figure 1. Examples of types identified other than those listed above include camel's hair, cashmere, changeable silk, foulard, muslin, poplin, rep, satin and tarletane. For a complete list of fabric types identified in the costume descriptions in periodicals see Appendix H.1.

FIGURE 1 - TYPES OF FABRICS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS



Although no definition was identified from 19th century sources for silk other than fibre, taffeta was defined as "A term of somewhat general application in the silk trade...for many hundreds of years, taffeta was a sort of generic title for all *plain silks,* but in more recent times has come to signify a thin, glossy, silk fabric of plain texture or woven in cords so fine as to appear plain woven. . ." (Beck, 1884). It should be noted that the term taffeta did not appear in the periodicals and that fabrics in the 19th century were often referred to by different names (*Guide to dressmaking and fancy work*, 1977) . If taffeta was a common name, the term silk instead of taffeta may have been used in periodicals to denote a richer, more elegant fabric.

Each of the four possible fabrics was also analyzed as a separate unit, with 44 fabrics identified for fabric 1. Of the 251 valid cases, silk was used in 136 costume descriptions (54%), muslin in 13 costumes (5.2%) and poplin in 11 costumes (4.4%). A second fabric was recorded for 200 costumes, 79.4% of the total number of costume descriptions. Of these 67 were silk , 34 were velvet, 17 were lace and the remaining comprised 42 different fabrics. Only 74 costume descriptions had a third fabric which included 26 different fabrics. Lace was mentioned most often for 20 costumes , followed by velvet and silk each used in 10 costumes for each. The fourth fabric included 11 different fabrics for only 12 costumes.

4.1.2 Colour of Fabric

For each of the four possible fabrics, up to three colours were recorded for a total of 489 colours. Colours were first identified by the names given in the costume description and a list is included in Appendix H.2. Of the 93 colour names recorded directly from the periodicals for the 251 costume descriptions, basic colours were mentioned most often with white in 96 fabrics (19.6%) , black in 85 fabrics (17.4%), blue in 37 fabrics (7.6%), green in 25 fabrics (5.1%), pink in 23 fabrics (4.7%), and brown in 15 (3.1%). The remaining 208 fabrics (42.5%) comprised 87 different colours (see Figure 2). The fact that colours with special names did not occur as often as basic colours tends to suggest that basic colours were more commonly used.

The colour name was also placed in a basic colour category list of 43 possible colours (see colour category list included in the coding sheet in Appendix B.1) using 19th century definitions when available. A breakdown of colour names into colour categories is included in Appendix H.3 and the colours identified are listed in a comparison of costume descriptions with extant costumes in Appendix H.4. For the colour categories assigned by the researcher, the majority of colours fell within one of the basic colours more often than in the light or dark categories with the exception of pink. The combination colours such as blue green or purple red rarely occurred. Light and dark colours were combined into basic colours and revealed 97 white fabrics (19.8%), 86 black (17.5%), 58 blue (11.8%), 56 green (11.4%), 54 purple (11%), 47 red/pink (9.6%), 35 brown (7.1%), 24 grey (4.9%), 20 off white (4.1%) and 14 comprised yellow, orange, blue purple and red purple (2.8%) (see Figure 3).

FIGURE 2 - COLOUR NAMES OF FABRICS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS

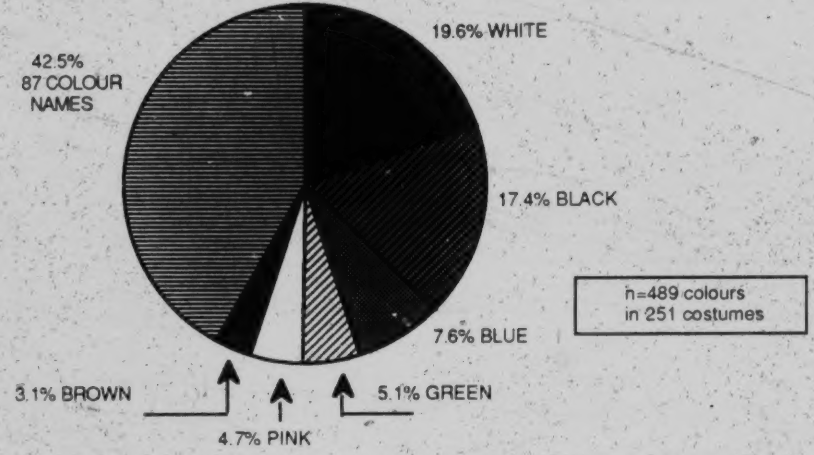
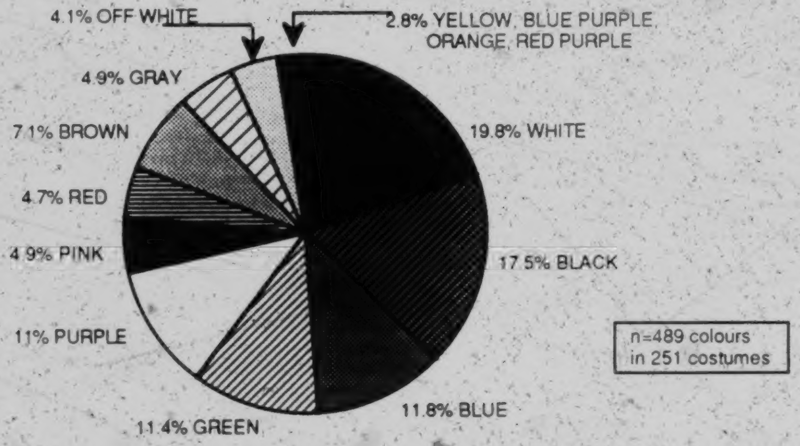


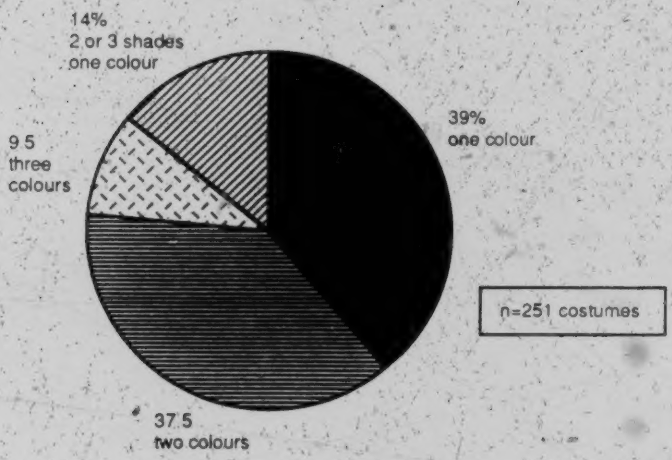
FIGURE 3 - COLOUR CATEGORY OF FABRICS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS



Costume historians have noted that two or three colours and two shades of one colour were popular in costumes, as well as the use of black or white with one of the new synthetic colours (Bradfield, 1985; Buck, 1984; Collard, 1979; Lichten, n.d.;) There were 98 (39%) costume descriptions with only one colour, 94 (37.5%) with two colours, 24 (9.5%) with 3 or more colours and 34 (14%) in two or three shades of one colour (see Figure 4). Of the 251 costume descriptions, 109 included black (52) or white (57) in combination with another colour.

For the first colour of fabric 1 there were 24 different colours. White was the most popular being mentioned in 46 costume descriptions (18.3%), followed by 26 (10.3%) in black, 22 green (8.7%), 19 blue (7.5%), 18 pink (7.1%) and 17 in purple and grey (6.7% each). For fabric 1, only 13 fabrics mentioned a second colour of which there were 7 different ones. There was no third colour for fabric 1.

FIGURE 4 - NUMBER OF COLOURS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS



One hundred sixty-nine costume descriptions included 21 different colours for fabric 2. Of these, 40 (15.9%) were black, 28 (11.9%) were white, 16 (6.3%) were blue and 13 (5.2%) were purple. A second colour was mentioned for 7 fabrics, and no third colour was mentioned for fabric

3, 13 different colours were mentioned for 44 fabrics, 15 (6%) black and 12 (4.8%) white. The only second colour for Fabric 3 was green and there was no third colour. Of the 7 fabrics for fabric 4, there were 5 colours.

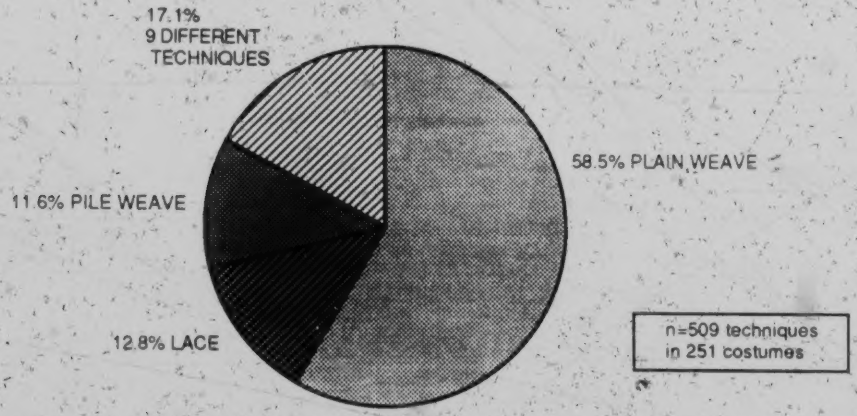
Although specific colours were suggested in the costume descriptions of the periodicals, women also referred to books on deportment and etiquette for fashion information during the 19th century. Colour was generally mentioned in these books in terms of complexion, hair colour and age of the person, and one called *Our deportment* specifically discussed the harmony of colours which listed which colours looked good together (Young, 1883). Women may therefore have taken these factors into consideration when choosing colours. The availability of certain colours may also have been an influencing factor, unfortunately, to date no information has been identified as to colour availability of fabrics produced in or exported to Canada.

4.1.3 Technique of Fabric

The technique of each fabric was recorded according to 19th century definitions whenever possible as well as by researcher knowledge. For each of the possible four fabrics up to three techniques were recorded for a total of 11 different techniques which are listed in Appendix H.5. The three possible techniques were combined for the four fabrics and plain weave was identified for 298 (58.5%) of the possible 509 fabrics. Lace was the technique for 65 (12.8%) and pile weave for 59 (11.6%) of the fabrics. The remaining 87 fabrics (17.1%) were 9 different techniques (see Figure 5).

The major technique of the first fabric was plain weave in 187 fabrics (74.2%). The remaining 6 techniques comprised 44 fabrics (17.5%) . The only second technique for fabric 1 was printed, and there was no third technique. There were 179 costume descriptions for which a technique was identified for fabric 2 with plain weave as the main technique in 88 (34.9%) of the fabrics. Pile weave was the technique for 34 (113.5%) and lace for 30 (11.9%). A second technique was mentioned for fabric 2 for 6 costumes (3 different techniques) and no third technique was identified.

FIGURE 5 - TECHNIQUES OF FABRICS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS



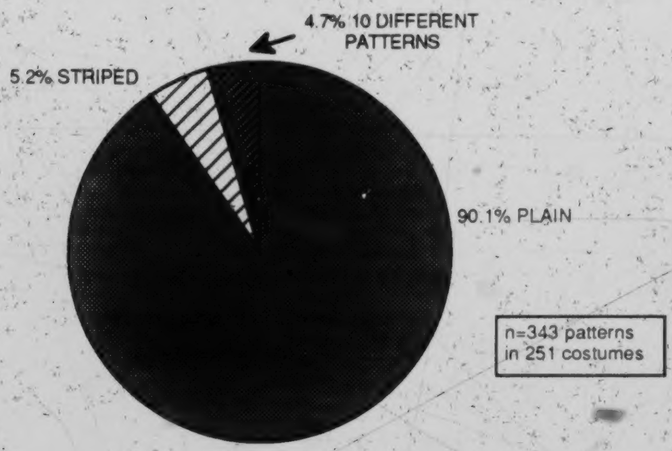
There were 7 different techniques identified in 72 fabrics for fabric 3 with lace the major technique in 30 fabrics (11.9%). A second technique was identified for 4 fabrics with three different techniques. Jacquard weave was the only third technique for fabric 3. For fabric 4 six different techniques were identified for 12 fabrics.

4.1.4 Pattern of Fabric

There were 12 different patterns described for the possible four fabrics (see Appendix H.6) . The majority of patterns were plain for each of the four fabrics. Patterns were combined for all four possible fabrics and 309 (90.1%) of 343 total fabrics were plain with 18 (5.2%) striped (see Figure 6).

There were 11 patterns recorded for fabric 1, with plain occurring in 169 (67.1%) of the fabrics, and a pattern identified for only 189 cases. The pattern was plain for 113 (44.8%) of a possible 122 cases for fabric 2. A total of 24 cases (9.5%) were plain for fabric 3 while 4 (1.6%) were striped. A pattern was identified for only 4 cases in fabric 4 for which plain occurred in 3.

FIGURE 6 - PATTERNS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS

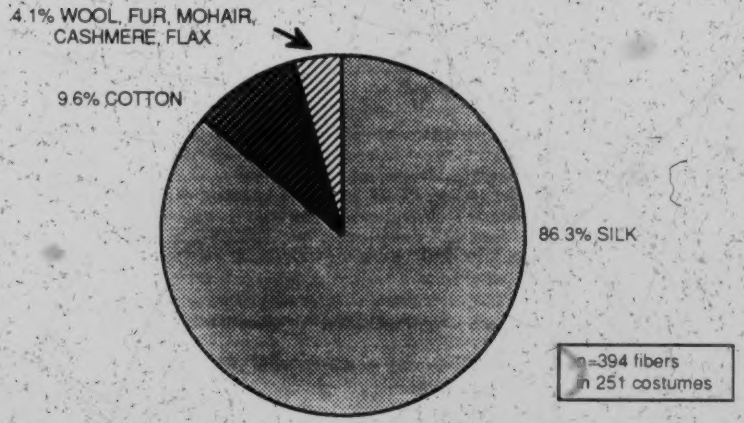


4.1.5 Fibre of Fabric

Fibres were identified either as stated in the costume descriptions or from 19th century definitions of fabric types. Up to three fibres were recorded for each of the possible four fabrics with 7 different fibres occurring which are included in Appendix H.7. In total fibres were identified for 394 fabrics and were grouped for all four fabrics. Silk comprised 340 (86.3%), while cotton was identified for 38 (9.6%). Hair fibres including wool, mohair, cashmere and fur were identified in only 15 (3.9%) and flax in 1 (.2%) (see Figure 7).

Silk was identified in 166 (65.8%) cases for fabric 1, and cotton in 26 (10.3%) of a possible 297 (78.2%) cases. Only one case of cotton was identified as a second fibre for fabric one. Silk was also identified in the greatest number of cases with 131 (51%) for fabric 2, 37 (14.7%) for fabric 3, and in 6 (2.4%) for fabric 4. There was no second or third fibre. Since fibres were identified either directly or from definition, it should be noted that for a number of fabrics more than one possible fibre was given. For example, alpaca was defined as being made from alpaca; alpaca and wool; alpaca and cotton; or wool and cotton. Therefore, no fibre was recorded for these fabrics. This may account for the fact that no blends were recorded and that so few cotton and wool fibres were identified.

FIGURE 7 - FIBRES OF FABRICS IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS

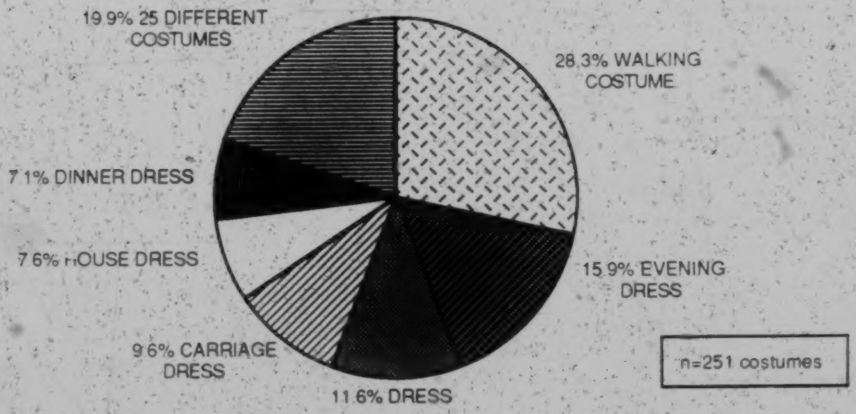


4.1.6 Types of Costumes

Nineteenth century periodicals describe costumes for specific occasions, which may be useful in the documenting of costumes. Types of costumes were therefore recorded to determine if certain fabrics or colours were suggested for specific costumes. During the 1860s, walking had become fashionable and dresses were designed with internal cords or tapes to raise the skirt while walking (Foster, 1984). Of the 32 different types of costumes identified, walking costumes were identified in 71 (28.3%) cases. Evening dresses were recorded for 40 (15.9%) cases and carriage dresses were also popular in 24 (9.6%). House dresses were identified for 19 (7.6%) and dinner dresses for 18 (7.1%). The more non specific term dress was recorded for 29 (11.6%) (see Figure 8). A list of all types of costumes identified from the descriptions may be found in Appendix 1.1.

In a comparison of costume descriptions with fabric type and colour, walking costumes were found to be made from a number of different types and colours, with 36 different fabrics. Almost half (37) of the main fabric in walking costumes were found to be silk with 8 poplin and 6 camel's hair with the most popular colours green, brown, blue, black, grey and purple. It has been noted by costume historians that taffeta was more popular for evening dresses and lightweight materials for day dresses (Cunnington & Cunnington, 1970). This may be confirmed if the term silk which describes costumes in periodicals is another word for taffeta as suggested previously. In the costume descriptions, evening dresses and those referred to as a dress were more often mentioned as white silk while carriage dresses were usually blue silk. In fact 26 of the 40 evening dresses were made from silk, with the remainder of fabrics including muslin, mull, gauze, tulle, book-muslin, crepe, gauze and watered silk.

FIGURE 8 - TYPES OF COSTUMES IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS



House dresses were also mentioned most often as being silk and the main fabric was most often blue (6 out of 8 fabrics). No references to day dresses were identified in the costume descriptions, however it should be noted that walking costumes are occasionally included in discussions of day dresses, which includes a wide range of costumes (Goldthorpe, 1988). Although mourning costumes are suggested as having been an important type of costume in this time period especially after the death of Prince Albert (Goldthorpe, 1988), from the periodicals, it did not appear to have had an impact in the United States (where the periodicals were published) with only one specific reference made to a costume for light mourning. A walking costume and watering place costume were also suggested as possible for light mourning.

One type of costume which was popular during this time period was the Garibaldi red bodice and black skirt which was identified in the periodicals. It has been noted that this type of costume is rarely found in museums due to the pieces having been separated (Buck, 1984). In this study, although a Garibaldi skirt and shirt were identified in costume descriptions in periodicals none was identified in extant costumes in museums. This may be due to either museums not having this type of costume, or perhaps that the skirt and bodice were indeed separated either prior to or after being collected, and only complete costumes were included in this study.

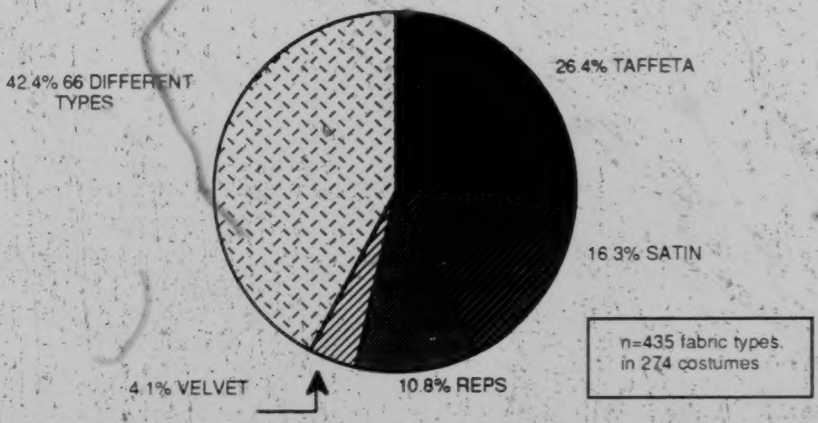
4.2 Fabric Identification in Extant Costumes in Museums

Two hundred seventy-four costumes from 1860 to 1880 were analyzed from 13 museum collections across Canada. A list of museums and the number of extant costumes analyzed in each museum are included in table 3.1.

4.2.1 Types of Fabrics

A total of 70 different types of fabrics were recorded for the 274 cases (see Appendix H 8 for a list of fabrics). With a possible four fabrics for each extant costume, the number of fabrics totaled 435. Taffeta has been noted by many costume historians as having been popular during this time period and others suggest light weight fabrics for day with taffeta popular for evening (Cunnington & Cunnington, 1972; Russell, 1983). Taffeta was the most popular fabric in extant costumes, being identified in 115 fabrics (26.4%). Satin was identified in 71 fabrics (16.3%) followed by rep in 47 fabrics (10.8%) and velvet in 18 (4.1%) (see Figure 9). Light weight fabrics such as muslins and tarletanes were found in a few extant costumes but no information was recorded as to the occasion for which they might have been worn.

FIGURE 9 - TYPES OF FABRICS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS



As separate fabrics, there were 63 different fabrics used in fabric 1. Taffeta was identified in 77 (28.1%) extant costumes with rep in 43 (15.7%) and satin in 13 (4.7%). There were 24 different fabrics recorded for the 130 extant costumes with a second fabric. Satin was found in the majority of fabric 2 with 45, while taffeta was identified in 36 and velvet in 15. There were only 26 extant costumes with a third fabric and of the fourteen different fabrics, satin was identified in 12. A fourth fabric was recorded with 5 different fabrics in 6 extant costumes.

As noted by Gernsheim (1981) two different fabrics in one costume, one dull and one glossy, were popular in the 1870s. She states that the bodice and skirt may have been of different fabrics and that the skirt fabric may have been used to trim the bodice. This may have the effect today of a number of extant costumes being accessioned in museum collections as separate pieces without knowing that they are indeed one dress. This was actually the case at the New Brunswick Museum where the Assistant Curator and the researcher identified a velvet bodice and satin skirt as a complete costume after identifying the same satin as the skirt in the bodice watch pocket lining and in the facing. If this had not been noticed, this dress would not have been included in this study since only complete costumes were included.

During the 1860s, separate skirts and bodices were just as popular as one piece dresses, usually of the same fabric (Sichel, 1978). The beginning of tailormade costumes of a separate jacket and skirt worn with a batiste or linen bodice was found in the 1860s (Buck, 1984). As skirts from this time period were very large, incorporating yards of fabric, and costumes were often remade (Collard, 1979), more bodices than skirts may have survived and may be found in museum collections. For example, in the Clothing and Textiles Collection at the University of Alberta, there are three separate bodices without matching skirts (compared to 14 complete costumes) from the time period of this study.

Calico, a printed cotton (see glossary in Appendix A.2) which has been noted as being one of the cheapest and most used fabrics in the United States during this time period (Kidwell & Christman, 1974) was rarely found in Canadian Museums. In fact it was identified in only 7 costumes. Canadian women were said to follow American fashion (*Fashions of the seventies*, 1972) and since calico was produced extensively in the United States (Cole, 1892; Petit, 1970), Canadian women may also have worn calico dresses. Although no specific reference was found concerning calico made or produced in Canada, cotton fabrics and clothing were exported to Canada from the United States (Sessional Papers, 1881).

Up until the first half of the 19th century, homespun wool and linen fabrics were produced in Canadian homes (Burnham & Burnham, 1972). Only four handwoven extant costumes were identified in this study, two of which are in the Royal Ontario Museum collection. The small number of these everyday garments may be due to the fact that few have survived. The Royal Ontario Museum (1967) has stated that it is very often the best silk dresses that are handed down and saved in Canadian families. This in turn is part of the problem when donations are made to museums where donors want the museum to have their family's best or donates what they think the museum collects (Roback, 1982). The large number of taffetas, satins and velvets found in museum collections also reflects the type of collecting where the importance of the person and the decorative and the best are actively sought (Young Frye, 1977). One must remember however that the large number of taffetas, satins and velvets that have survived represents a certain aspect of society and the women who wore them and are therefore important to museum collections. These extant costumes may in fact represent the women who subscribed to and read fashion magazines.

4.2.2 Colour of Fabric

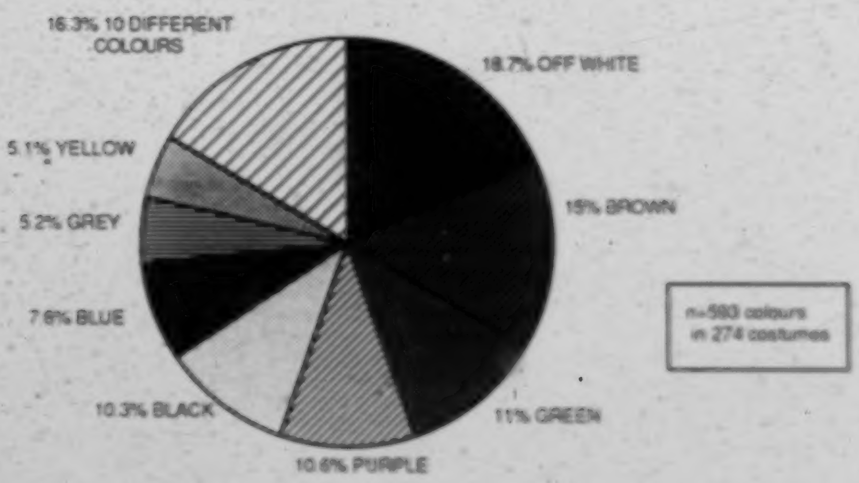
Colour for each of the four possible fabrics was recorded two different ways, with up to three colours recorded for each fabric. Colour of the fabric was first matched to a Pantone Colour Chart and the corresponding number was recorded. Although there were in total 593 colours recorded for the 274 extant costumes, only 133 different Pantone numbers were matched to 207 colours. Pantone #405 (gray) was recorded for the largest number of fabrics with 5. See Appendix H.9 for a list of Pantone numbers.

The colour was also recorded by name into a basic colour category list, which is included in Appendix H.4. The majority of colours assigned by the researcher fell into categories within one of the basic colours rather than light or dark with the exception of dark red and pink which both occurred more often than red. The in between colours such as blue green or red purple occurred in only 32 of a possible 593 colours recorded.

The possible three colours for each of the four fabrics were combined overall with light and dark colours regrouped into basic colours. There were 111 (18.7%) off white, 89 (15%) brown, 65 (11%) green, 63 (10.6%) purple, 61 (10.3%) black, 46 (7.8%) blue, 31 (5.2%) grey and 30 (5.1%) yellow (see Figure 10). As mentioned in section 4.1.2, the colour of a costume was often determined by the complexion, hair colour and age of the wearer. Colour was also worn to suit the occasion, such as black for full mourning and grey, white, lavender or violet for half mourning. White or off white was also popular for wedding dresses and bridesmaid dresses, although other colours were also acceptable. White was also worn for evening dresses

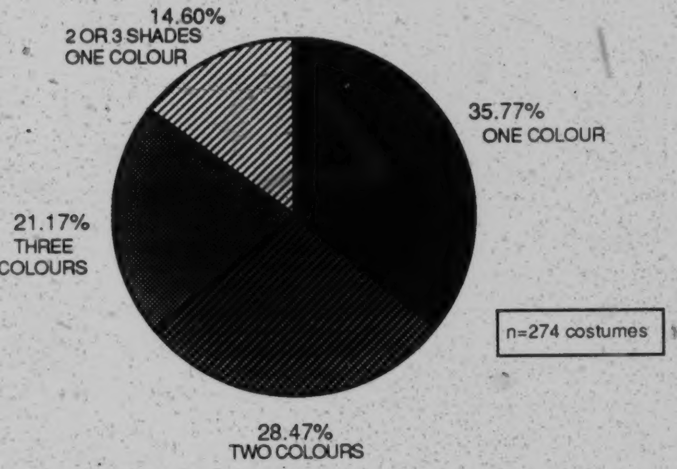
(Goldthorpe, 1988). With the introduction of aniline dyes during the 1860s, the colours such as green, purple and blue which were identified in the extant costumes may be the new dyes as these colours were very popular during the 1860s (Gernsheim, 1981).

FIGURE 10 - COLOUR CATEGORY OF FABRICS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS



There were 98 (35.77%) extant costumes with only one colour, 78 (28.47%) with two colours, 58 (21.17%) with 3 or more colours and 40 (14.6%) with two or three shades of one colour (see Figure 11). Two shades of one colour has been noted as being popular during this time period (Lichten, n.d.). By 1860, black and white have been identified as being used in combination with other colours, especially the new synthetic ones (Buck, 1984). This was certainly the case with over half of the costumes (148) including white, off white, black, or brown in combination with other colours.

FIGURE 11 - NUMBER OF COLOURS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS



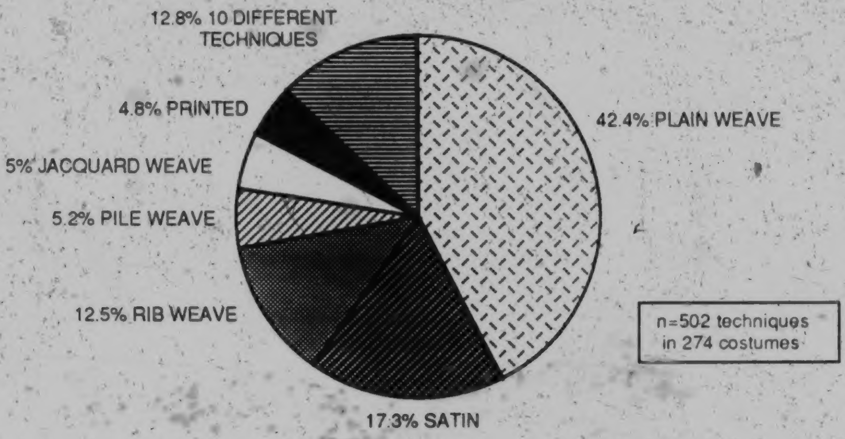
Individually for fabric 1 there were 32 different colours recorded for the 181 fabrics with one colour. There were also 38 fabrics with a second colour (22 different colours) and 55 fabrics with three colours (19 different colours) . Brown was the most frequently recorded colour with 76 combined for all three colours and off white in 74. There were only five fabrics with two colours and only one fabric with three colours of a possible 130 recorded for fabric 2. For fabric 3, of the 25 fabrics, only one had two colours and only one had three colours. The five fabrics identified as a fourth fabric each revealed only one colour.

The new synthetic dyes of the 1860s were found at the time to not be as fast to light as vegetable dyes had been, yet by 1868, colours were found to be fast to both light and washing (Cole, 1892). Although no record was made of colour change in extant costumes, there were a few costumes where colour change was noticeable, particularly in purples which were difficult to match to Pantone and colour in internal seams was found to be much darker and richer. There is also the possibility that major colour change may have occurred with no visible indication remaining.

4.2.3 Technique of Fabric

A total of 16 different techniques were recorded for the 274 cases and with as many as three techniques recorded for each of the possible four fabrics, there was a total of 502 techniques. Two sources have noted that plain silks either corded or watered were very popular (Buck, 1984; Royal Ontario Museum, 1966). Of the 16 different techniques (listed in Appendix H.5), plain weave occurred in 213 (42.4%) fabrics, with satin weave in 87 (17.3%) , rib weave in 63 (12.5%), pile weave in 26 (5.2%), jacquard weave in 25 (5%) and 24 printed (4.8%) (see Figure 12). Interestingly, only 9 warp prints noted by Buck (1984) as having been popular in the 1860s were identified in extant costumes.

FIGURE 12 - TECHNIQUES OF FABRICS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS

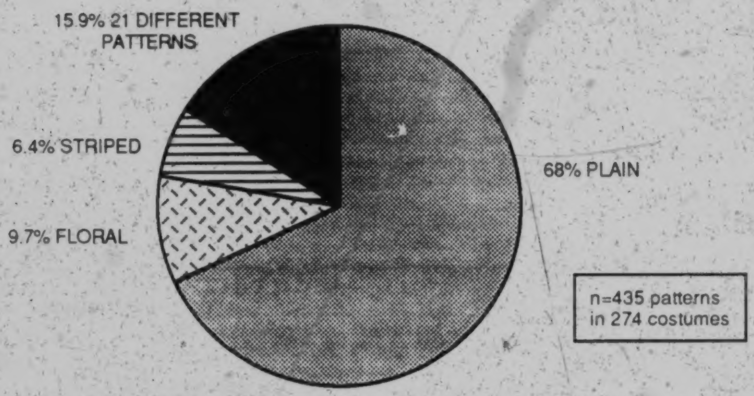


Individually, there were 12 different techniques recorded for the first fabric with plain weave recorded for 162. A second technique was recorded for 59 fabrics (7 different techniques) with 23 fabrics printed. Satin weave was identified as the main technique in fabric 2 and fabric 3.

4.2.4 Pattern of Fabric

The Royal Ontario Museum (1966) notes that 1860s dresses were more often made of plain fabrics but for those fabrics which were patterned, moirés and stripes were popular. In fact, there were 24 different patterns identified for the possible four fabrics. These patterns are listed in Appendix H.6. Patterns were combined and 196 (68%) of a total 435 were plain, with 42 (9.7%) floral and 28 (6.4%) striped (see Figure 13). Only 8 extant costumes were a moire (watered) pattern. The majority of fabrics were plain for each of the four fabrics. There were 24 patterns recorded for fabric 1 with plain occurring in 154 (56.2%). The fabric was also plain for 117 of a possible 130 for fabric 2, 20 of a possible 25 for fabric 3, and in 5 of a possible 6 for fabric 4.

FIGURE 13 - PATTERNS OF FABRICS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS

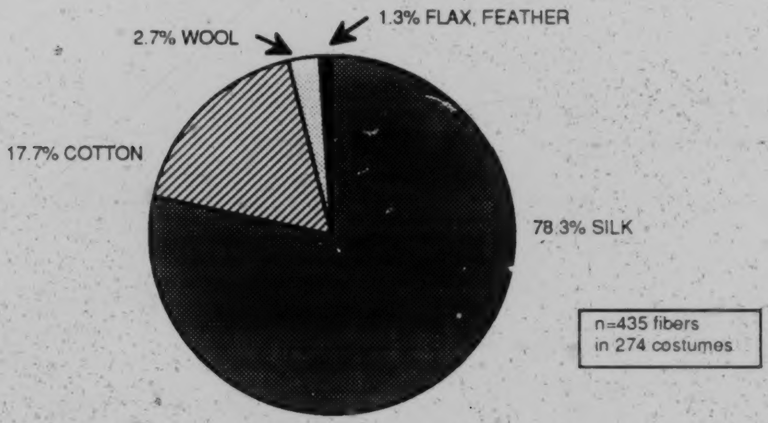


4.2.5 Fibre of Fabric

It has been suggested that the introduction of the combing machine between 1860 and 1870 speeded up the production of woollen cloth (Cumming, 1981), and that women in the 19th century made their own wool and linen fabrics in the 19th century (Abrahamson, 1967; Burnham

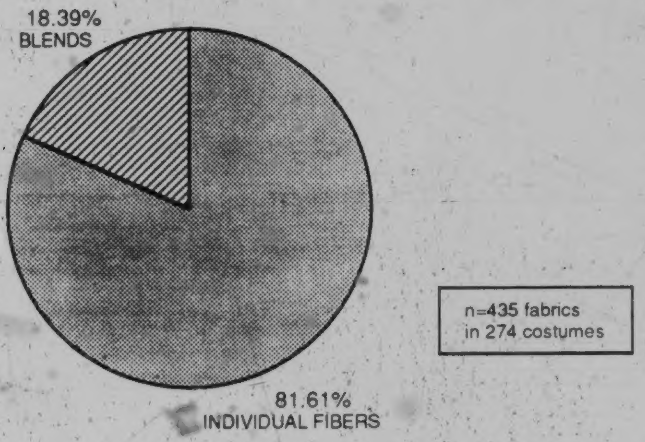
& Burnham, 1972). The *Census of Canada* also indicates that home production of linen and woollen fabrics were extensive in Canada (Statistics of Canada, 1876; 1878). In fact, very few extant costumes were identified made from either wool or linen (flax) fibres. Up to three fibres were recorded for each of the possible four fabrics with 4 different fibres (see list in Appendix H.7). In total 435 fibres were identified with silk occurring in 340 (78.2%) followed by cotton with 77 (17.7%), wool in 12 (2.7%), flax in 5 (1.1%) and feather in 1 (see Figure 14). The low number of wool and linen may be due to these garments having been worn out and remade into quilts and rugs as was popular in this time period (Burnham, 1981). These fabrics may also have been remade into children's clothing.

FIGURE 14 - FIBRES OF FABRICS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS



A total of 80 fabrics were blends, while 355 were individual fibres (see Figure 15). Of the blends only one fabric was identified as having three fibres, which was wool, cotton and silk. A secondary source identified one extant costume from the Royal Ontario Museum as a blend of wool, cotton and silk (Burnham & Burnham, 1972) although this information was not identified in the museum's card catalogue. It should be noted that cotton was identified (microscopically) by the researcher and confirmed by a conservation professor at the University of Alberta, as the fibre in 6 different taffetas. These taffetas, four of which were plain and two of which were plaid were found in four different collections, including the New Brunswick Museum, Canadian Parks Service, McCord Museum, and the Vancouver Museum. Just as lustre fibres such as alpaca or mohair were used as a substitute for the more expensive silk (Bickley & McHugh, 1989), cotton may have been used in an attempt to have the status and look of silk taffeta at a lower cost.

FIGURE 15 - BLENDS IN FABRICS IDENTIFIED IN EXTANT COSTUMES IN MUSEUM COLLECTIONS



Alpaca, a lustre fabric popular during the mid 19th century, was often combined with a cotton warp due to a short supply of lustre fibres (Bickley & McHugh, 1989). Nineteenth century sources also describe alpaca as a blend of a mohair warp and worsted woof, or combined with a silk or cotton warp (Brown & Gates, 1872). Unfortunately, it was not possible to microscopically determine if the wool in any of the fabrics were mohair or alpaca. This type of analysis is very difficult (Bickley & McHugh), and a consultation with a conservation professor at the University of

Alberta confirmed it would not be possible to identify the specific samples beyond the fact that they were hair fibres due to the minuscule size of samples. Those fabrics identified as alpaca were done so by using the 19th century definition along with a comparison of fabrics identified as alpaca by museum curators.

4.2.6 Fabric Width

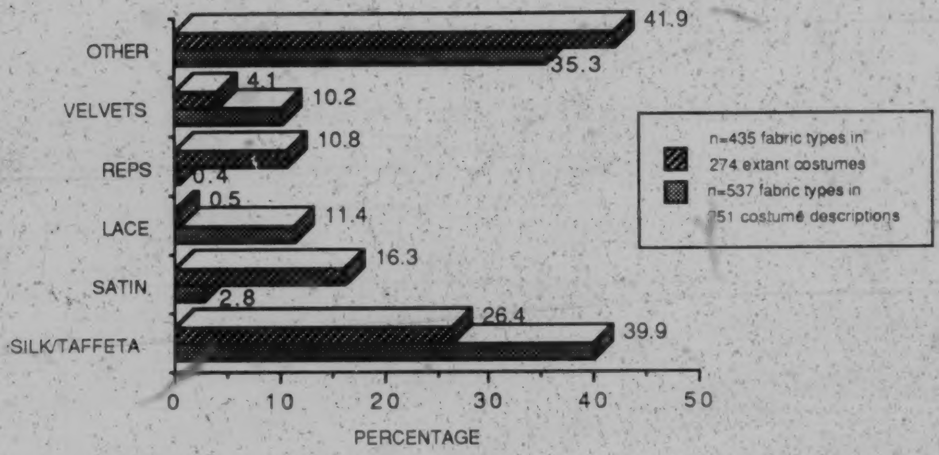
The widths of 19th century fabrics were much narrower than today and are noted as having been an average width of 22-24" (55-60 cm) (Royal Ontario Museum, 1966). Fabric widths were identified in 124 extant costumes ranging in width from 40 to 129 cm. The majority of widths were between 47 and 70 cm with 66 cm the average.

4.3 Comparison of Fabrics in Extant Costumes and Costume Descriptions

The number of different types of fabrics were very similar with 80 different types for costume descriptions and 73 for extant costumes. There were 27 fabrics that were identified in both sources and are listed in Appendices H.1 and H.8. When each of the four possible fabrics were combined there were 537 from the periodicals and 435 from the museums. This difference may be due to the researcher including only fabrics which measured at least 10 cm whereas there was no control for this when collecting periodical data.

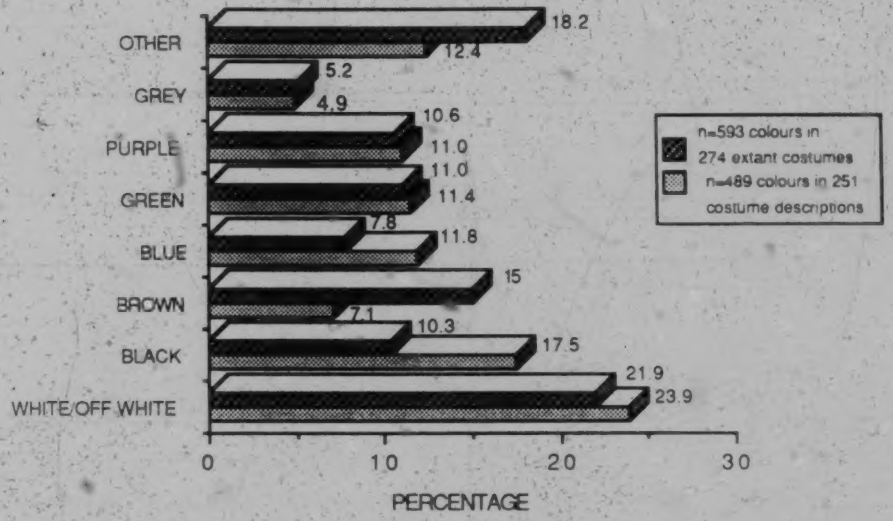
The most popular fabrics recorded from costume descriptions were silk with 39.9% and from extant costumes taffeta with 26.4%. If silk, as mentioned earlier, is another term for taffeta, the two sources are similar. The major difference between the two sources would then be with the next most prevalent fabrics with velvet and lace in the costume descriptions and satin and rep in extant costumes (see Figure 16). Lists of fabrics identified in both sources may be found in Appendices H.1 and H.8. There may be many different reasons for these differences. Costume descriptions suggest the ideal and are really only suggestions and women were at liberty to chose what they wished in making their costumes. They may also have been restricted as to what was available to purchase, not to mention what they could afford. They may also have found it necessary to remake costumes from previous styles, where perhaps velvet and lace were not as popular (Collard, 1979). Lace has been noted as having been very fashionable in the 1850s but having declined in the 1860s due to the civil war and the death of Prince Albert (Earnshaw, 1985). These factors may be the reason why lace was found in so few extant costumes.

FIGURE 16 - A COMPARISON OF FABRIC TYPES IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS AND IN COSTUME DESCRIPTIONS IN PERIODICALS



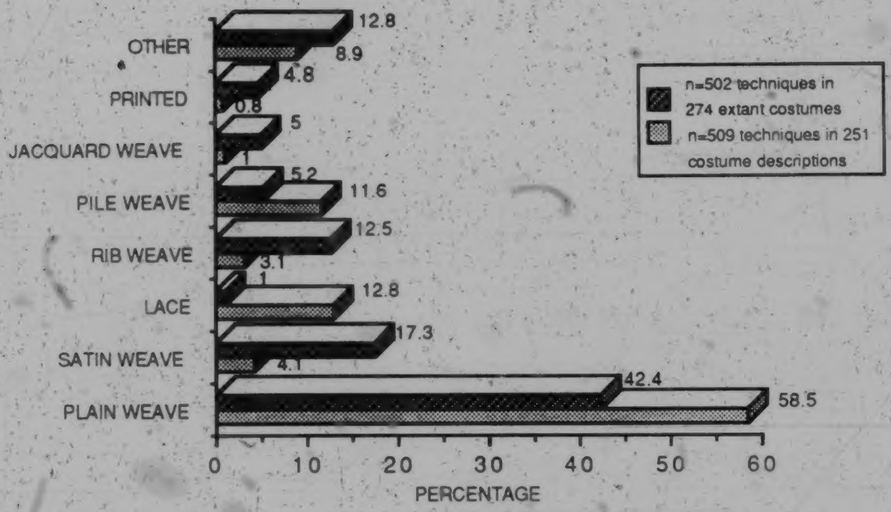
Colours identified in both costume descriptions and extant costumes were categorized into the same basic colour list. There were 24 different colour categories recorded for costume descriptions and 35 for extant costumes with 24 the same for both. These are listed in the colour category list in Appendix H.4. Colours were found to be similar for both sources with white and off white accounting for 23.9% in costume descriptions and 21.9% in extant costumes. Green, blue, purple and grey were also found to be very similar. *Godey's Lady's Book* has been quoted as stating that blues, greens and greys were fashionable in 1867 (Kunicov, 1971). Differences were found in black and brown, with black more prevalent in costume descriptions while brown was more popular in extant costumes. Differences were found in the remaining colours. See Figure 17 for a comparison of colours.

FIGURE 17 - A COMPARISON OF COLOURS IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS AND IN COSTUME DESCRIPTIONS IN PERIODICALS



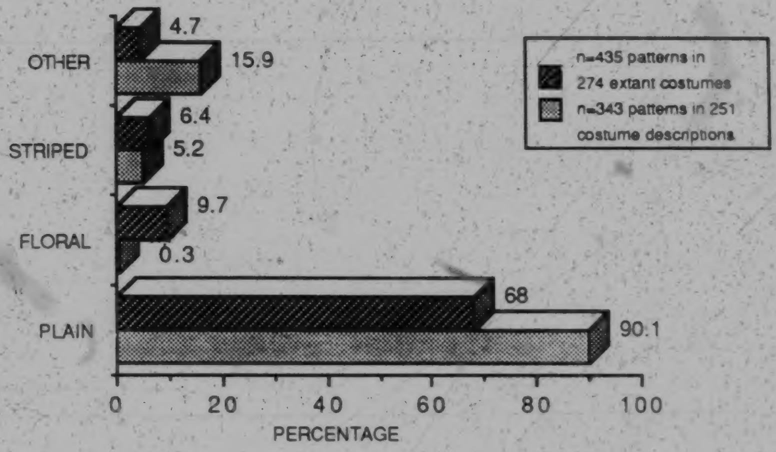
There were 12 techniques identified for both sources with a total of 12 different techniques in costume descriptions and 16 in extant costumes. These are included in the list of techniques in bold italics in Appendix H.5. Plain weave was recorded for the majority of both sources with 58.5% in costume descriptions and 42.4 % in extant costumes. Differences in the remaining techniques were in keeping with the types of popular fabrics, with lace and pile weave more prevalent in costume descriptions and satin and rib weave in extant costumes (see Figure 18). Extant costumes also had more jacquard weaves and printed fabrics.

FIGURE 18 - A COMPARISON OF TECHNIQUES IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS AND IN COSTUME DESCRIPTIONS IN PERIODICALS



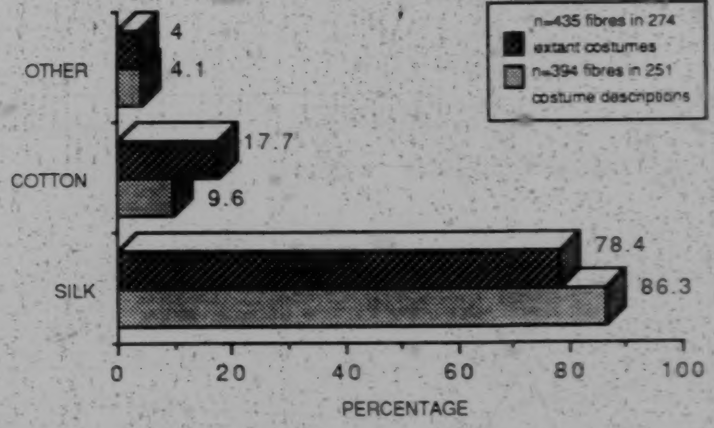
Ten patterns for both sources were the same with 11 different patterns in costume descriptions and 24 in extant costumes. A list of patterns is included in Appendix H.6. The majority of fabrics were plain for both sources with 90.1% in costume descriptions and 68% in extant costumes. This may be due to it being more difficult to illustrate patterns in the costume descriptions, and perhaps plain fabrics were more likely to be remade. Of those fabrics in extant costumes which were identified as patterned, 9.7 % were floral, 6.4% were striped and the remaining 21 different patterns comprised 15.9%. It should be noted that 5.2% of fabrics in costume descriptions were also striped (see Figure 19).

FIGURE 19 - A COMPARISON OF PATTERNS IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS AND IN COSTUME DESCRIPTIONS IN PERIODICALS



The two sources were also very similar in terms of fibre with 86.3% of fabrics made from silk in costume descriptions and 78.4% in extant costumes. Cotton however was identified in almost twice as many extant costumes with 17.7% compared to costume descriptions with 9.6% (see Figure 20). Wool and flax were identified in a very small number for both sources. As noted earlier, this difference may be due to the many fabrics in costume descriptions for which no fibre was recorded due to definitions, but it may also be due to costume descriptions disproportionately representing 'best dresses' or a higher socio economic status.

FIGURE 20 - A COMPARISON OF FIBRES IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS AND IN COSTUME DESCRIPTIONS IN PERIODICALS



4.4 Comparison of Periodicals - *Godey's Lady's Book* and *Peterson's Magazine*

The costume descriptions in the two periodicals were compared to determine if any differences exist. The first difference in the two periodicals indicates that *Peterson's Magazine* had a greater number of costumes with one or two fabrics in each costume in the 1860s while *Godey's Lady's Book* had slightly more costumes with three or four fabrics in each costume. The two periodicals were similar in the 1870s.

In total there were 60 different fabrics in *Godey's* and 49 in *Peterson's*. In a comparison of fabric types, silk consistently appeared in both during the 21 years. The only other fabrics which appeared in both in any one year were mull, poplin, muslin, lace and velvet. There were 28 fabrics which appeared in both periodicals at some time in the 21 years. These are identified in the list of fabric types in costume descriptions in periodicals in Appendix H.1. In one case for each, the costume description in the two periodicals used different terms for the same fabric with moiré in *Godey's* and watered silk in *Peterson's*. While *Godey's* had a greater variety of fabrics, *Peterson's* is found to have more costumes made from camel's hair, muslin and fur. *Godey's* also had more costumes made from silk and satin.

In the 1860s white appeared more often in costume descriptions in both periodicals in the same year while black was prevalent in the 1870s. Other colours which appeared in both periodicals were purple, blue, light brown, green, grey, pink, brown and dark blue. Compared overall, yellows were more popular in *Peterson's* with only 1 dark yellow in *Godey's*. Purples and browns appeared more often in *Godey's*. Greens were slightly more popular in *Godey's* while blue was more prevalent in *Peterson's*.

As for colour names recorded directly from costume descriptions in the periodicals, there were 63 different names in *Godey's* and 56 in *Peterson's*, with 27 the same in both, the majority of which are basic colours (see Appendix H.4 for a list of colour names). Each periodical may have made up their own colour names or used names popular at the time.

Patterns in costume descriptions in periodicals also differed, although 7 different patterns were recorded for each. Dotted, figured, striped and watered recorded for both were similar yet 186 fabrics were plain in *Godey's* and 124 were plain in *Peterson's*. The major difference in costume descriptions in periodicals in terms of technique was plain weave with 162 in *Godey's* and 136 in *Peterson's*. In terms of fibre, silk was more prevalent in *Godey's* with 197 compared to 142 in *Peterson's*. Cotton was however more popular in *Peterson's* with 26 as opposed to 14 in *Godey's*. This would suggest that *Peterson's* was more for a lower socio economic status, while *Godey's* may have catered to a higher socio economic status, more of whom would have been able to afford silk. This information on fibres might have been different if those fabrics for which definitions suggested more than one fibre had been included. The inclusion of a general category of blend in the data collection stage might have resulted in a larger number for comparison.

The last area for comparison is types of costumes with 20 different types in *Godey's* and 18 in *Peterson's* with 9 the same for both. Of these, carriage dresses, evening dresses and house dresses were more common in *Peterson's* whereas dinner dresses and the term dress were used more often in *Godey's*. Walking costume, breakfast dresses, bridal dresses, and visiting costume were similar in both.

4.5 Changes in Fabrics 1860-1880

During the 21 year period of this study although there were three major style changes, only a few fabrics changed correspondingly. Costume history texts often suggest the popularity of fabrics in certain time periods such as corded or watered silks in the early 1860s and light silks, muslin and gauze for evening dresses in the 1860s (Buck, 1984). In this study when the data were broken down by year the majority of fabrics for both sources were mentioned throughout the two decades, including the most popular fabrics with silk, velvet and lace in costume descriptions and taffeta in extant costumes. Although occasionally found throughout the 21 years in extant costumes, rep and satin were found more frequently by the end of the time period.

Certain fabrics were also found to be more common in certain years or decades. Although silk, velvet and lace were the most popular fabrics in costume descriptions, muslin, pique and organdie, which were identified in a small number were found to be more common from 1860 to 1867 while moiré, alpaca and shot silk, also found in small numbers were found to be more popular in extant costumes, while taffeta was the most popular. From 1868 to 1874, although silk, velvet and lace were the most popular fabrics in costume descriptions and taffeta in extant costumes, satin, foulard, poplin and gauze were mentioned more often in costume descriptions while poplin was identified more frequently in extant costumes during this time period than in the earlier or later years. In the final years of the decade, 1875 to 1880, silk, velvet and lace remained the most popular in costume descriptions and taffeta in extant costumes. Camel's hair and cashmere were identified in costume descriptions and velvet in extant costumes more than in the earlier years.

Historians have stated that with the introduction of aniline dyes colours became more vibrant in the 1860s with an increase in magenta, solferino, purple and mauve and that the new blues and greens were also very popular. In costume descriptions solferino was not identified by name and magenta only occurred in one case for periodicals. According to 19th century definitions, magenta is defined as a red purple which was identified in four extant costumes while dark red purple was found in eight, the majority of both shades in the late 1870s. Popular throughout the 1860s, mauve has been noted as having been popular until the mid 1870s (Foster, 1984). Dark purple was rarely identified in the 1860s while purple and light purple were found throughout the two decades in the extant costumes. Blues and greens were both found to have occurred in a similar number of cases in both extant costumes and costume descriptions although blue was slightly more popular in the descriptions. In fact, of the 593 colours in extant costumes 174 were green, purple or blue while 168 of the 489 colours in costume descriptions were blue, green or purple. This high number indicates that colours identified in this study may have been made from synthetic dyes. Perhaps if the time period of study had included the 1850s prior to the introduction of synthetic dyes, change in colour would have been more significant.

A more specific breakdown of colour in costume descriptions shows that white was found to be more popular in the 1860s, while grey, brown, blue and green were more often mentioned in the 1870s. Black, purple, red (pink) and off white were mentioned consistently throughout the 21 years. Colours in extant costumes compared by decade revealed only black and blue purple more popular in the 1860s. Brown, grey, blue, red, pink, white, yellow green, and as previously mentioned, red purple, were all found to be more popular in the 1870s. The remaining colours were found to be evenly distributed throughout the two decades.

The major techniques for periodicals were plain weave, lace and pile weave identified throughout the 21 years whereas rib weave was found more from 1865 to 1875 and twill weave in the 1870s. This coincides with the fact that poplin was popular from 1868 to 1874 and cashmere from 1875 to 1880. Plain weave was found to be consistent throughout the 21 years in extant costumes. Satin and rib weaves increased over the time period in keeping with the gradual increase of the fabrics. There were more fabrics that were printed (including warp prints) in the 1860s in extant costumes. Warp prints have been suggested as having been used frequently in the 1860s (Buck, 1984).

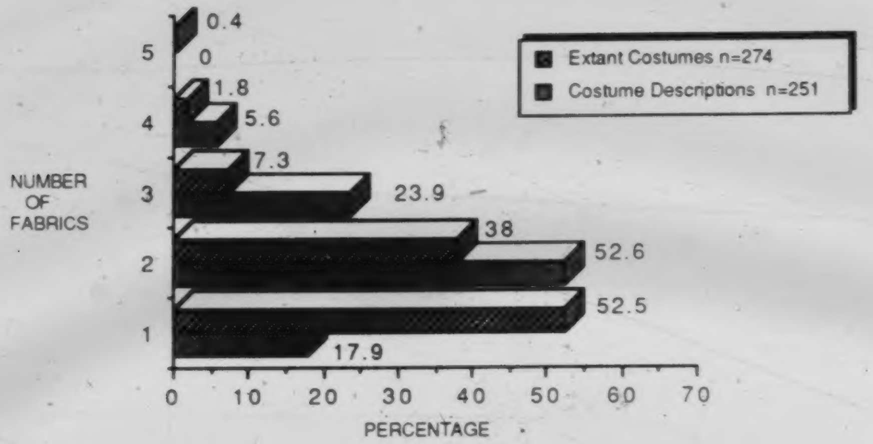
Fabrics in the 1860s have also been noted as being figured or striped while plain was more prevalent during the 1870s (Buck, 1984). In this study, striped fabrics were identified in more cases in the 1870s in costume descriptions and in extant costumes than in the 1860s and patterns were similar during both decades. This may be in part due to many women remaking their costumes in the 1870s from the earlier decades. If this is the case, it may account for the larger number of extant costumes in museum collections from the 1870s.

Lastly in a discussion of change in fabric over the time period, there was no significant change in fibre, with silk predominant in both costume descriptions and extant costumes. There were however more than twice as many silk fabrics in the 1870s in extant costumes than in the 1860s and slightly more wool fabrics as well. This may be due in part to the larger number of extant costumes from the 1870s as well as the fact that there were generally more fabrics in each costume in the 1870s than in the 1860s.

4.6 Number of Fabrics In Each Costume

The number of fabrics in each costume differed between costume descriptions and extant costumes. Overall 132 (52.6%) costume descriptions in periodicals included two fabrics for each costume, 60 (23.9%) had three fabrics for each costume, 45 (17.9%) mentioned one fabric and only 14 (5.6%) had four fabrics. On the other hand, the majority of extant costumes in museums , 144 (52.5%) were made from one fabric,. 104 (38%) made from two fabrics and 20 (7.3%) with three fabrics (see Figure 21). The evidence of one or two fabrics in the majority of extant costumes as compared to two or three fabrics in costume descriptions may be due to availability, cost of fabrics or personal preference.

FIGURE 21 - NUMBER OF FABRICS IN EACH COSTUME IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS AND IN COSTUME DESCRIPTIONS IN PERIODICALS



Broken down by decade for costume descriptions in periodicals, twice as many costumes made from one fabric were identified in the 1860s than in the 1870s in which there were slightly more costume descriptions with two or three fabrics. There were approximately an equal number of costume descriptions with four fabrics in both decades (See Figure 22). In a comparison by decade there were almost twice as many extant costumes with one fabric in the 1860s, whereas there were a greater number of extant costumes with two to four fabrics in the 1870s (see Figure 23). Several sources note that three or four fabrics in one costume were popular during the 1870s (Bradfield, 1985; Collard, 1979; Gernsheim, 1981; Laver, 1986). This study reveals that many more extant costumes were made from two fabrics in the 1870s while costume descriptions suggest the use of a third fabric more frequently than found in extant costumes.

The two periodicals were compared and found to be very similar in the number of fabrics in each costume. *Peterson's Magazine* however had slightly more costume descriptions made from 1 or 2 fabrics while *Godey's Lady's Book* had more costume descriptions with 3 or 4 fabrics (see Figure 24).

FIGURE 22 - NUMBER OF FABRICS IN EACH COSTUME BY DECADE IDENTIFIED IN COSTUME DESCRIPTIONS IN PERIODICALS

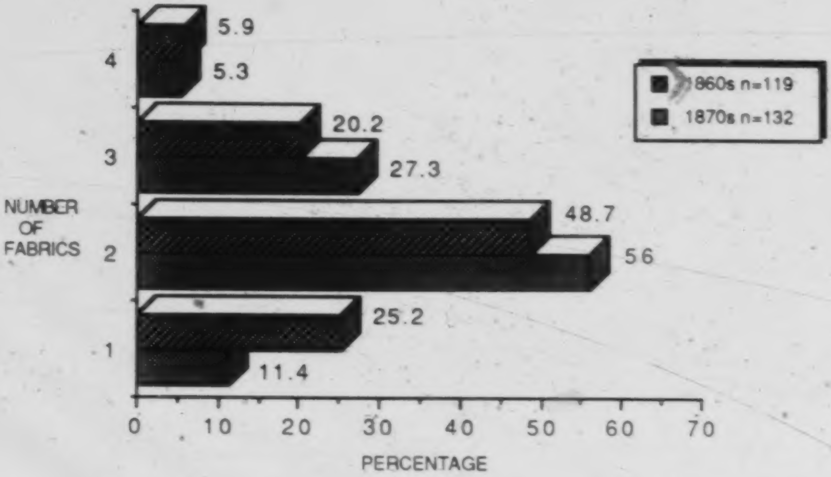


FIGURE 23 - NUMBER OF FABRICS IN EACH COSTUME BY DECADE IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS

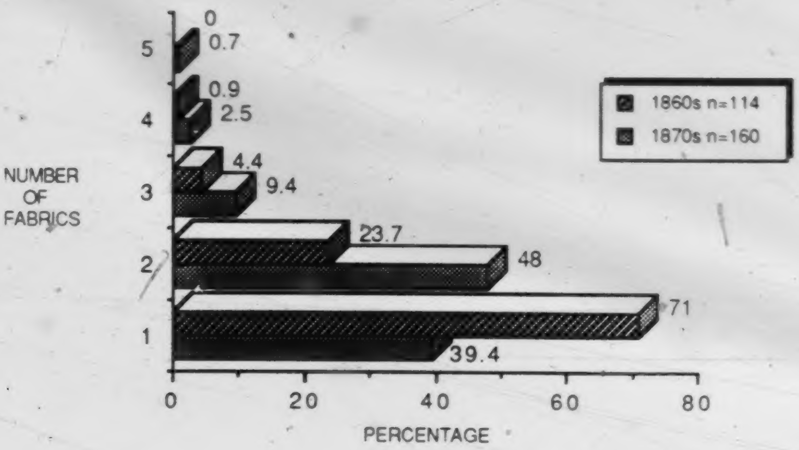
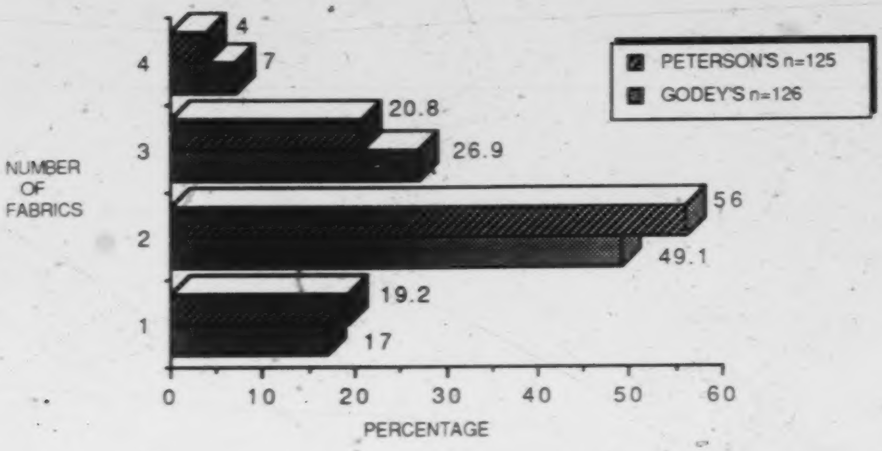
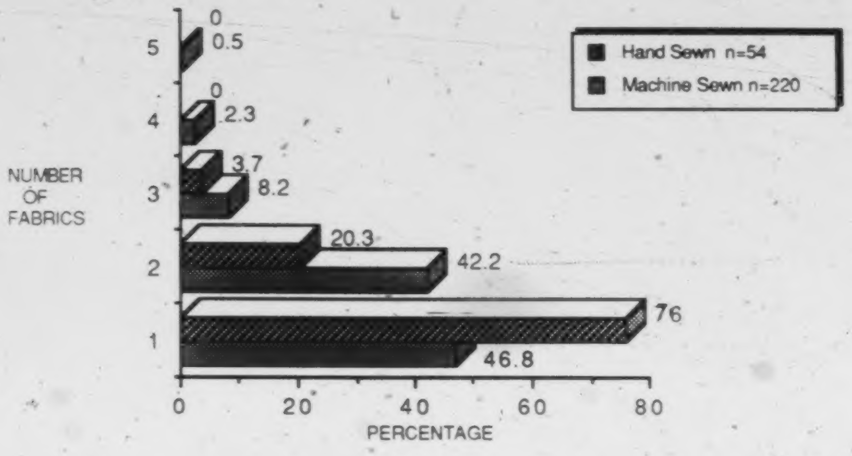


FIGURE 4.24 - NUMBER OF FABRICS IN EACH COSTUME IDENTIFIED IN COSTUME DESCRIPTIONS IN *GODEY'S & PETERSON'S*



The sewing machine, invented in the 1840s and in common use by the 1860s, has been stated as having influenced the number of fabrics in one dress (Laver, 1986; Bradfield, 1985). Machine sewing was evident in 220 (80.3%) of the 274 extant costumes while the remaining 54 (19.7%) were found to have been completely hand sewn. The majority of extant costumes with evidence of machine sewing were found to have been made from one or two fabrics. A total of 103 (46%) machine sewn costumes were made from one fabric and 93 (42%) were made from two fabrics. The majority of costumes which were completely hand sewn were found to have been made from one fabric with a total of 41 (75%) (see Figure 25). Therefore, the number of fabrics in a costume does appear to have increased from one to two with evidence of machine sewing. This may be due to technology and the increased use of the sewing machine or it may be due to socio economic status.

FIGURE 25 - A COMPARISON OF MACHINE SEWING AND HAND SEWING AND THE NUMBER OF FABRICS IN EACH COSTUME IDENTIFIED IN EXTANT COSTUMES IN MUSEUMS



In a comparison of Figure 23 which identifies the number of fabrics in each extant costume by decade with Figure 25 which compares the number of fabrics with machine and hand sewing, similarities are evident. The number of fabrics in each costume in the 1860s is very similar to hand sewn costumes as are the number of fabrics in each costume in the 1870s and machine sewn costumes.

4.7 Glossaries - Original Fabric Terms

Original 19th century sources from the time period of the study as well as the 1890s were researched and two glossaries, one for fabric types and one for colours, have been included in Appendices A.2 and A.3. Terms that were commonly used from 1860 to 1880 have been included and those which were specifically identified in the periodicals are in italics. It must be noted that fabrics identified in extant costumes have also been defined using 19th century sources wherever possible. Fabric terms which were not identified using 19th century sources were defined from modern sources which used 19th century sources, or 19th century sources which have been republished. These may be identified directly by the date of the citation following each definition.

4.8 Provenance Identified in Museum Records for Extant Costumes

Of the 274 extant costumes, only three were identified as having extant records, two of which were photographs and one a letter from a British registry confirming a wedding registration. Of these three wedding dresses, the earliest was dated 1866 and made of cream satin and cream tulle; the second dated 1878 was made of ivory satin; and the third dated 1879 was made from light green crepe and green taffeta. Thirteen extant costumes were identified as being dated from donor information but no existing records were evident. There were 12 costumes dated from complete documentation reports.

As well as extant costumes having been made in Canada, costumes in Canadian museums have been found to have originated in other countries, especially in the United States and Britain. Extant costumes may not only have originated in other countries but may also have been used there as well.

In this study there were 82 extant costumes identified for which a country of origin or use was given in museum records. Very often, only the country of origin or the country of use was identified. Of the 40 extant costumes recorded as being used in Canada, the origin was recorded as Canadian for 16. Ten of the 14 extant costumes which originated in the United States were recorded as having been used in the United States. Similarly for Britain, of the 13 extant costumes which originated in Britain, 7 were recorded as having been used in Britain. Only one extant costume was recorded as having originated in France and one costume recorded as having originated in Britain was used in Capetown. One costume originating in the United States was recorded as having been used in both the United States and Canada. The fabrics may however have originated in any of a number of countries, including the United States, Britain and France and this type of information was not available in museum records.

Seven costumes were identified with labels, the earliest dated c. 1863 in the McCord Museum and the latest dated c. 1877-78 in the Vancouver Museum. Of these seven, six included a location, two of which were not identifiable as to country without further research. The known locations included Belfast, Paris, and New York (2 costumes). One other label found in an extant costume in the Nova Scotia Museum did not give a location, but the name "Mills Brothers" was recognized by the researcher as a prominent Halifax department store. From this information researching this store's business records may reveal information as to where the garment and perhaps the fabric were made. This would suggest that with further research it may be possible to identify the origin of each costume which has a label, and from company or dressmaker records, identify where the garment and possibly the fabric was made. Of those extant costumes identified with labels, fabrics included a green silk rep and green silk satin from Paris; cream embroidered cotton net over cream silk taffeta from Belfast; navy silk and cotton satin and navy silk velvet from New York; cream silk satin from New York; and dark purple, cream and light purple silk checked taffeta and brown (originally purple?) silk taffeta from Halifax.

5. Summary, Conclusions and Recommendations

5.1 Summary and Conclusions

Two popular 19th century fashion periodicals, *Godey's Lady's Book* and *Peterson's Magazine*, were published in the United States and read by Canadian women. These are two of many periodicals which are housed in Canadian museum collections and also used in the documentation or material culture studies of costumes. The purpose of this study was to identify fabrics found in women's costumes from 1860 to 1880 in selected Canadian museums and to determine if fabric descriptions in selected fashion magazines provide useful information for collecting and documenting costumes in Canadian museums.

In a content analysis of the two periodicals, 251 costume descriptions were analyzed for fabric type, colour, technique, pattern and fibre. Original names for fabric types and colours which were defined wherever possible using 19th century sources are included in glossaries in Appendices A.2 and A.3. Thirteen selected Canadian museum collections were visited and 274 extant costumes were identified by fabric type, colour, technique, pattern and fibre. The fabrics in extant costumes in museums and the costume descriptions in periodicals were compared, as were fabrics in the two periodicals. Changes in fabrics from 1860 to 1880 and changes in the number of fabrics in costumes were also analyzed.

The analysis of data shows very little difference between costume descriptions in periodicals and extant costumes in museums. *Godey's Lady's Book* and *Peterson's Magazine* would therefore be useful in the documentation of extant costumes. As long as museums are collecting costumes which represent a certain segment of society, which is primarily women from a middle or high socio economic status, periodicals can provide information to place the costume within the context of the time period. Periodicals are a valuable resource in which commentary and fashion plates are useful in dating fashionable 19th century costumes, including specific information on fabric type, colour, pattern and fibre.

In a comparison of extant costumes in museums with costume descriptions in periodicals, fabrics were most often made from silk (fibre) and were plain weave with no pattern, although other techniques and patterns were identified for a number of fabrics, including pile and rib weaves, striped and figured patterns. The large number of silk fabrics (over 75%) identified from extant costumes in museums and costume descriptions in periodicals indicates that clothing worn by a variety of Canadian women is not well represented in museum costume collections or in fashion magazines. No evidence has been found to indicate that any silk manufacturing took place in Canada during this time period but there is some evidence of silk fabrics having been imported (Sessional Papers, 1861, 1871, 1881). Therefore the majority of fabrics in extant costumes in Canadian Museums must have been manufactured elsewhere. The majority of fabrics identified in both sources reflect costumes worn by those women from middle and upper stratas of society who could afford the imported silk. The most popular fabrics including silk, velvets and lace in costume descriptions in periodicals, as well as taffeta, satin and rep in extant costumes, may have been worn by women of a higher socio-economic status for many different occasions more so than the everyday dress of women of lower socio-economic status.

Very little was identified in extant costumes in museums or costume descriptions in periodicals made from cotton, linen or woollen fabrics, however, sources indicate imports and local production of these fabrics (Sessional Papers, 1861, 1871, 1881; Statistics of Canada, 1978). Calico, for example, which is a cotton print, has been noted as one of the cheapest and most used fabrics in the United States during this time period (Kidwell & Christman, 1974). In the analysis of costume descriptions in the two periodicals which were published in the United States, no reference to calico was identified. Canadian women were said to have followed American fashion (Fashions of the Seventies, 1972) yet calico was only identified in seven (2.6%) extant costumes. Although little information was identified on textile production in Canada, woollen and linen fabrics were produced both in the home and in mills during this time period (Abrahamson, 1967; Burnham & Burnham, 1972).

There may be a number of possible reasons for the small number of cotton, linen or woollen fabrics having been identified. In the case of costume descriptions in periodicals, perhaps the magazines focused strictly on fashionable dress as the women who could afford to purchase the magazines and had the time to read them would have been in a middle or upper strata of society. The descriptions of the fashion plates were also of the very latest styles which most often were silk. More mundane functional clothing made from cotton, linen or wool such as house gowns or riding habits would not have changed as much in style, even for the wealthy and therefore would not be so apt to appear in fashion plates and costume descriptions. As for extant costumes, the limited number of everyday costumes may be due in part to the fact that these costumes would have been well worn and then most often remade into children's clothing or used in quilts or rag rugs. It may also be due to the fact that individuals who donate extant costumes may not realize that a museum would want an old cotton or woollen dress with little detailing or distinct style features. Very often they would rather donate the silk wedding dress passed down through the family (Roback, 1982). The reason for so few everyday costumes may be that extant costumes found in museum collections are those that have survived which are very often the fashionable, the aesthetic and the best (Tarrant, 1984). Many museums consider costumes as decorative arts (Boucher, 1967) and may not choose to acquire the everyday garments. In fact to date, the Canadian Heritage Information Network which is working toward computerized standards for artifact classification and collections documentation has included costumes and textiles in the fine arts group (Museums & information: New technological horizons conference, 1990, May).

The introduction of synthetic dyes in the late 1850s was said to have had an impact on changes in colour in the 1860s and 1870s. No significant change in colour was identified in either source, although many of the colours such as purples, blues and greens described as being popular as a result of synthetic dyes were identified in both sources including a few of the new colours such as magenta and alizarine blue mentioned in the costume descriptions. Perhaps the change might have been significant in the previous decade. During the 1860s and 1870s basic colours were more popular in both extant costumes in museums and costume descriptions in periodicals than were light or dark colours, or even unique colour names in periodicals. Black, white, off white, green, brown, purple, blue and grey, were identified most often. The popularity and choice of colours may have depended on availability and as suggested in 19th century sources, colours were very often chosen according to the person's complexion, hair colour, age and at times the occasion.

Machine sewing was evident in 220 (80.3%) extant costumes while only 54 (19.7%) were completely hand sewn. The majority of extant costumes with evidence of machine sewing were found to have been made from one or two fabrics while the majority of extant costumes which were completely hand sewn were made from one fabric. Therefore, the number of fabrics in a costume does appear to have increased from one to two with evidence of machine sewing as suggested by costume historians (Bradfield, 1985; Laver, 1986). This relationship may be due to technology and the increased use of the sewing machine or it may be due to socio economic status. Garments which were hand sewn during this time period may have been made by or for women who could not afford a sewing machine or multiple fabrics. The number of fabrics in each costume also differed between costume descriptions and extant costumes. There was a greater number of costumes having two or three fabrics in costume descriptions in periodicals while extant costumes in museums were more often made from one or two fabrics. The reason for this difference in the number of fabrics in extant costumes may be due to the availability, cost of fabrics, or personal preference while fashion periodicals would have suggested the latest styles. Even though there were some changes in fabrics over the 21 years, fabrics did not change correspondingly with the variations in costume style.

Information identified through a comparison of the two periodicals revealed that although the two periodicals were similar, *Godey's Lady's Book* seems to have focused slightly toward a higher socio economic status of readership than *Peterson's Magazine*. This is due primarily to a greater number of silks in *Godey's Lady's Book* and more cotton and plain pattern fabrics in *Peterson's Magazine*. Slight differences also occurred in the variety of fabric types with a greater variety in *Godey's Lady's Book*. While the majority of fabrics in both periodicals were silk, *Godey's* was found to have slightly greater number of costume descriptions with silk or satin while *Peterson's Magazine* suggested camel's hair, muslin or fur more often. A larger number of costumes in *Peterson's* were described with one or two fabrics while *Godey's* was found to have slightly more costumes made from three or four fabrics. Colour was very similar with white prevalent in the 1860s and black in the 1870s. Green was popular in *Godey's Lady's Book* while blue was more prevalent in *Peterson's Magazine*.

Museum documentation was almost non existent for the extant costumes with generally only a very brief description of the costume itself, with the exception of the Clothing and Textiles Collection at the University of Alberta where documentation reports were on file for 12 of the 14 extant costumes studied. Without documentation it is more difficult to study a costume within the context of its time period and understand the society and person who wore it. This is especially so in the case of costumes which have been altered. In some of the extant costumes included in this study, there was evidence of 20th century alterations including fabric additions, which at times are very hard to identify. Very few extant costumes in this study were identified as having any provenance. Only three of the 274 extant costumes were found to be dated from extant records and 13 were dated from donor information (not actual records). The majority of extant costumes had been assigned dates by the museum with generally no indication as to who had determined the date or how. Dating is very often done intuitively (Vachon, 1976). The lack of provenance and documentation indicates a need for further documentation by museums.

Extant costumes with provenance, especially those with labels, may be a valuable source in identifying the origin of either the costume or the fabric. If researched further, the few garments with provenance or labels identified in this study might provide useful information on both costume and textile production in Canada. Perhaps if the costume from the Nova Scotia Museum with the label "Mills Brothers" (see Section 4.8) was included in a material culture study, one might determine if costumes were made on the premises, by a local dressmaker, tailor, or imported from another country. The production or origin of the fabric might also be determined. For the majority of extant costumes which reveal very little in the way of garment and textile production, sources other than fashion periodicals may be very useful. Business records from department stores, dressmaker and tailor shops, and textile factories might provide valuable information as to where costumes and fabrics were made, and who made them.

It must be noted that extant costumes in Canadian museum collections may not have originated in Canada or even been used in Canada. Fabrics as well as ready made clothing have been identified as having been imported to Canada from a number of countries (Sessional Papers, 1861, 1871, 1881; Abrahamson, 1967). Much of Canada was still being settled during this time period and immigrants may have brought costumes from other countries. Many immigrants may have brought their family's most treasured possessions such as a wedding dress, even though it may not ever have been worn in Canada. Costumes may also have been brought to Canada at a later time period or museums may have acquired costumes from elsewhere.

As suggested in material history studies, or as it is otherwise known, material culture studies, artifacts reflect the beliefs of the society from which they came (Prown, 1982). Scholars in this area have indicated that material history research has implications in the museum field where the more the artifact is understood, the more museums will be able to improve not only their collection policies, but also collections management and ultimately their exhibitions (Finley, 1984). Through this study, the need for artifact study is reinforced by identifying possible gaps in museum collections of everyday women's costumes from a greater cross section of society. It is through the study of these types of artifacts that we may understand the many women who helped to mold this country into what it is today.

Many scholars in the museum field have indicated that museum collections are often skewed toward certain ethnic groups and social classes with little focus on everyday life (Green, 1985; Miller, 1985; Rubenstein, 1985). Due to the majority of fabrics identified as silk, this study indicates there may be a lack of collecting in the area of everyday clothing of certain sub cultures within Canada for example native, metis or Acadian women; new immigrants; urban working women and domestic working women. Also lacking is clothing appropriate for settlers traveling to the west, or in other newly settled or rural areas of the country, no matter their socio economic status. As western Canada was being settled, women may have encountered traveling and daily living circumstances which would deem silk dresses impractical even for those who could afford them, just as it was for their counterparts in the United States (Buhl, 1977). Women in established areas of the country who may have worn the type of silk dresses identified in museum collections may also have worn everyday costumes like house dresses, and not just walking or evening dresses.

Unfortunately, very little information is available to indicate what these women may have worn, although there are two homespun costumes in the Royal Ontario Museum as well as quilts and rag rugs which have survived to give some indication as to what everyday clothing was like in this time period (Burnham & Burnham, 1972). Photographs such as two of Acadian women on market day (Arseneault, 1979, May) may also be valuable sources in providing information of everyday costumes. A material culture study of these photographs, the Acadian wool skirt and cotton calico mantelet in the Nova Scotia Museum might provide valuable insight as well. This particular costume along with the photographs of the Acadian women from Chezzetcook, Nova Scotia are evidence that this type of everyday costume was worn and has survived and might also be found in other Acadian villages in Nova Scotia, New Brunswick, Quebec and perhaps Prince Edward Island. Costumes of other groups may also have survived elsewhere in the country.

The lack of everyday costumes would suggest that museum collections may be lacking other types of costumes of which we are not aware. If collections or periodicals do not represent costumes from all aspects of society, other sources such as photographs, journals, trade records, newspapers, memoirs, diaries, legal documents and oral histories may provide information that will assist museums in understanding what they don't have. This would be useful in either developing a new proactive collection policy or redefining a museum's existing collection policy. Since many costume collections did not begin with a collection policy in place (Byrde, 1985; Tarrant, 1984; Tozer, 1984), perhaps museum curators should reconsider their collection policy in terms of material history and the population they are representing .

It must be noted however that the fact that everyday costumes were not identified in this analysis of extant costumes in museums, may not necessarily mean that they are not located elsewhere in museums. In the data collecting stage of this research only the history departments in museums were contacted and visited in order to analyze fabric in women's costumes. In many museums, especially larger institutions, everyday women's costumes from such subcultures as mentioned above may be included in folk life, ethnology or other departments. This is indeed true of the Provincial Museum of Alberta where clothing of various cultural groups, for example, Norwegian or Ukranian are included in folk life, and native clothing is included in ethnology. The organizational fragmentation of museum collections may be a deterrent to analyzing the full range of women's costumes.

In order to determine if this was the case in this study, three of the included museums were contacted after the data were analyzed. The folk life department of the Provincial Museum of Alberta indicated that no costumes from 1860 to 1880 are included in their collection (C. Barnes, personal communication, July 9, 1990). On the other hand, the ethnology department indicated they do have costumes from the time period made from woollens, velvets, or hides which were worn by either metis or native women (R. McConnell, personal communication, July 17, 1990). In the Vancouver Museum, even though ethnic, folk or traditional costumes (terms used by the curator) are classified separately from fashionable dress, they are part of the history department, and the curator indicated that no costumes from this time period were overlooked (I. Sayers, personal communication, July 9, 1990). Through a conversation with the curator in the history department at the Nova Scotia museum, it was determined that if the Acadian costume mentioned earlier had been from this time period rather than the 1850s, it would have been included in this study (S. Robson, personal communication, July 9, 1990). All costumes with the exception of native are included in the history department and stored in the same area. Unfortunately, the curator of ethnology at the Nova Scotia Museum was not contacted regarding native women's clothing. In order to determine the full extent of overlooked costumes it would be necessary to contact all possible departments with costume collections at the 13 museums included in this study.

In any museums in which only fashionable dress of middle and upper strata of society is represented in history collections and all other cultural groups are segregated into other departments, there may be a problem with the organizational structuring of collections. Perhaps costumes are segregated into specific collections today just as the persons who wore these costumes would have been segregated in society in the 19th century. Although it was the researcher's responsibility to ensure that the sample of extant costumes in this study was as objective and as random as possible, no insight was offered by museums as to the organizational structure within their institution to suggest that costumes from all sections of society are segregated by department. Perhaps if museum records were available for the institution as a whole and not just within departments, especially for research purposes, costumes from all groups of society may be more easily studied and compared. This may indeed be possible by conducting a search on the Canadian Heritage Information Network (CHIN). On the otherhand, not all museums with costume collections are yet on CHIN, and for those that are, the need for standardized terminology is paramount to successful searches. Research may also be limited by terminology unless costumes of all subcultures are included in the same classification.

The methodology used in this study was generally found to be successful and efficient. The content analysis of costume descriptions in periodicals, which was initially to be conducted directly from microfilm, was done from photocopies of the relevant microfilm pages. This ensured the reliability of the analysis as the copies were available for constant referral. The data collection in museums worked very well in the time allowed at each museum for the expected number of costumes available for analysis. In most museums the researcher worked independently, but in a few instances it was necessary for curatorial staff to be present while the researcher was working in the storage area. Even though there were instances where costumes were not accessible due to storage or staff constraints, the sample was both representative and of a sufficient size. No problems were encountered in determining adult female costumes although there may be times when distinguishing between an adult's and young girl's costume may be difficult.

Fibre identification worked very well, with all but one museum (Royal Ontario Museum) allowing the researcher to take minuscule samples from inside frayed seams. Placing the fibre in a small 2 x 3" zip lock bag which was stapled to the data collection sheet was very efficient and convenient when conducting the microscopic identification at the University of Alberta. Upon completion of the fibre analysis, each museum was provided with a list of fibre identification. The use of Pantone to record colour of extant costumes in museums was not as successful as had been indicated in the pilot study which was probably due to the small number of extant costumes selected for the pilot study. The Pantone by Letraset: Color Products Selector contains only 829 different colours and also has a dull finish which made matching colours difficult for fabrics with a shiny surface such as satin or for napped fabrics such as velvet. Colour categories determined by the researcher did however work very well, allowing for a comparison of colour between periodicals and museums.

Data collected by the researcher were analyzed statistically with no major problems, although it was time consuming to group the information. Specific information from the museum records including provenance was analyzed manually due to the small amount of information available. One weak area of this study is the dating of extant costumes. Very little provenance was identified, with only three dated from extant records. For the remaining extant costumes, in addition to recording dates from museum records, dates were, wherever possible, verified in consultation with the museum curator. Where this was not possible, dates were assigned curatorially by the researcher. This was done by examining each costume, comparing the costume to photographs of extant costumes, referring to the style feature check sheet in Appendix C and relying on past museum experience and training.

In an attempt to retain the original fabric types, colour names, and different types of costumes identified in the costume descriptions in periodicals, lists were compiled (See Appendices H and I) and glossaries of fabric types and colour names were produced using 19th century sources from the time period of this study and 12 years beyond (See Appendices A.2 and A.3). These lists of fabric types, colour names, and different types of costumes as well as the glossaries may provide useful information for research, documentation, exhibition and replication purposes.

This study has provided a comparison of extant costumes with fashion periodicals which has revealed that the two sources are very similar. Periodicals are useful primary sources which museums can utilize in the documentation and cataloguing of fashionable costumes. Other sources should however be consulted for collecting women's costumes from a wide cross section of society. The identification of fabric types, colours, the number of fabrics in each costume and types of costumes identified in this study may be useful for historic sites and other costumers in the replication of period costumes. It is hoped that this study provides researchers who use periodicals with a better understanding of the relationship between fashion periodicals and extant costumes. To those unfamiliar with fashion periodicals, this study may provide insight as to what these periodicals contain, how similar they are to extant costumes and how they may be of use in understanding extant costumes and the time period from which they came. It has also been determined that very few costumes made from cotton, linen or woollen fabrics are represented in either fashion periodicals or costume collections. This has implications for researchers using collections as well as future collecting by museum curators.

5.2 Recommendations

Recommendations arising from this study fall into three separate categories. The first section deals with recommendations to museums for collecting and documenting costumes. Suggestions for future studies are outlined in the second section, and the third includes recommendations regarding the methodology for this study.

5.2.1 Museum Collecting and Documenting of Costumes

1. Museum curators who find their collections do not represent a cross section of society should engage in proactive collecting to include more everyday costumes, especially those made from cottons, linens and woollens, if it is appropriate for their mandate. This may include educating the donor as to the types of costumes essential to the proper representation of society in museum collections.
2. In order to better understand costumes, the society and time period from which they came, as well as the importance of their own collection, museum curators should assess the amount of information available for each costume and consider conducting documentation of costumes whenever possible.
3. When documenting, cataloguing and exhibiting costumes, curators and other researchers should consider using terminology from the time period of the artifact such as that produced in the attached glossaries .
4. Museums should consider actively collecting fashion periodicals and/or obtaining microfilm copies of magazines which were used by Canadian women and using them in documenting or cataloguing appropriate costumes.
5. Museums should consider the organizational structure of their collections to ensure that costumes from all ethnic and socio economic groups available to researchers and other individuals who use the collections. Researchers should be aware of the impact the organizational structure of museums may have on their access to collections.

6. Museums should be encouraged to work toward standardized terminology and classification systems for costumes such as that being developed through the Canadian Heritage Information Network (CHIN), and the Ad Hoc Committee on the Classification and Standardized Documentation of Costume and Textile Related Artifacts in Alberta.

7. Costumers from historic sites and other institutions should consider using the specific fabric information generated in this study when replicating period costumes.

5.2.2 Future Studies

1. More detailed primary research should be conducted in the area of Canadian textile history as well as textile production in Canada and imports from other countries, including fabric and ready made clothing. Specific types of sources include journals, manuals, dictionaries, trade directories, trade newspapers, newspaper advertisements, and business and retail records including those of dressmakers, tailors, textile mills and factories. Some of this information may be available in textile museums including the Mississippi Valley Textile Museum in Almonte, Ontario, in public archives including the National Archives of Canada, or company archives such as the Hudsons Bay Archives.

2. Further research should be conducted on textile imports to Canada from the United States, France and Britain, as well as other countries which exported textiles to Canada in the 19th century. Primary sources with this type of information may be available at libraries and archives, for example in the United States at the Museum of American Textile History; in France at Musee de L'Impression sur Etoffes; and in Britain at the Victoria and Albert Museum.

3. An analysis of fabrics in costumes should be undertaken to include the 1850s which may provide more information as to whether there was a significant change in colours after the introduction of synthetic dyes.

4. An extension of the time period from 1800 to 1900 should be undertaken which may reveal trends and changes in fabrics that were not identified in this shorter time period. If costumes were analyzed for a longer time period only the number and type of each fabric should

be recorded. In order to obtain a reasonable amount of information to analyze, only the primary fabric should be analyzed for colour, technique, pattern and fibre.

5. More museum collections, especially smaller local collections as well as departments such as folk life or ethnology in larger museums, should be included in future studies of this nature. Including these types of collections may reveal a larger number of everyday women's dresses made of cottons, linens or woollens.

6. All trims should be included in any further analysis of fabrics but recorded as to the number and type only. This may provide information to make further comparisons between periodicals and museums in the number of fabrics in a costume. This type of information would be useful in the documentation of costumes and in costume replication.

7. The comparison of a third periodical, particularly a British source (e.g., Englishwoman's Domestic Magazine) or a compilation of Canadian periodicals (which were sporadic throughout this time period), should be undertaken. A third periodical may provide information which may be compared to the periodicals used in this study to determine if there are socio economic or national differences.

8. A study of cotton prints in a larger number of costumes for a longer time period should be conducted. This type of study may provide useful information as to what extent everyday garments are represented in Canadian collections.

9. Further research of fabrics should be conducted using extant artifacts including separate bodices and skirts, children's clothing (especially those which may have been remade), men's clothing rag rugs and quilts.

10. In order to broaden the socio economic representation, further analysis of fabrics should include other primary sources such as photographs, diaries, journals, manuals, dictionaries, trade directories, trade newspapers, newspaper advertisements, and business and retail records including those of dressmakers, tailors, textile mills and factories.

11. Primary sources such as original fabric samples from textile mills which are now housed in museums, for example in the Musee de L'Impression sur Etoffes in France and the Museum of American Textile History in Massachutes, should be included in further research of fabrics.

12. Costumes in photographs of Canadian women should be analyzed for the number of fabrics in a costume and the pattern of the fabric for a comparison with this study.

13. Material culture studies of costumes, photographs and extant records should be undertaken to help place costumes within a time frame and to help understand the society of that time period. This may include a further analysis of the provenance of each extant costume in this study.

5.2.3 Methodology

1. Alternative methods of recording colour of costumes should be explored including a consultation with museums and historic sites to determine methods used in the field and to what extent any are useful. Colour may even be identified numerically using one cf many instruments for colour measurement such as a spectrocolorimeter or chroma meter (Color and appearance seminar, 1989).

2. A general category of fabric blend should be included in both of the data collection instruments to provide information for further analysis, especially for those fabrics identified in costume descriptions for which definitions suggest one or more fibres.

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Appendices

Appendix A

Glossaries

Appendix A.1 Glossary of Fashion Terms

BASQUE - "An extension of the bodice of a garment slightly below the waist forming a short skirt...In the years 1863-78 the basque was concentrated at the back and cut into tabs which rested on the crinoline and bustle draperies" (Yarwood, 1980).

BISHOP SLEEVE - "A long, softly-draped, full sleeve gathered into a fitted band or cuff at the wrist" (Yarwood, 1980).

BODICE - "Close-fitting upper part of woman's dress, down to waist" (Fowler& Fowler, 1964).

BUSTLE - "A support for the back of the skirt" (Collard, 1979).

CRINOLINE - "Whalebone hoops joined by tapes or horsehair stiffened petticoat" (Sichel, 1978)

CURAISSE - "From circa 1874, a very long tight, boned bodice which covered the hips" (Collard, 1979).

GORED SKIRT - "A gored skirt is made in panels which are shaped to be narrow at the top and wider towards the hem" (Yarwood, 1980).

OVERSKIRT - "Short drapery worn over skirt or dress" (Picken, 1957).

PAGODA SLEEVE - "Half or three-quarter length sleeves which widened towards the hand" (Four Hundred Years of Fashion, 1984).

PLASTRON - "Front center portion set into a woman's dress, usually made of a contrasting fabric for a decorative effect" (Calasibetta, 1988).

POLONAISE - "An overdress with decoratively looped skirt shorter than the petticoat or underskirt" (Four Hundred Years of Fashion, 1984).

TRAIN - "...elongated part of woman's skirt trailing on ground" (Fowler & Fowler, 1964).

TRIM - Decoration applied to any part of a dress. Includes edge, band, revers, collar, cuffs, bows, ruffles, sash, and borders.

UNDERSKIRT - Skirt worn under an overskirt. Includes lower skirt.

NOTE: Definitions are by researcher unless otherwise noted.

Appendix A.2 Glossary of Fabric Types 1860 - 1880

Note - Fabric types in italics are those identified in the analysis of costume descriptions

ALPACA - *"A dress fabric generally composed of the wool of the alpaca goat, of Peru. Alpaca was first made in Scotland, in the year 1830. It is woven plain, and is of many qualities. In the best the warp is of silk; usually a mohair warp and worsted woof is used; but in many of the cheap grades, the warp is often cotton. Alpaca does not generally possess a very brilliant lustre. Double fold. Width, 26 to 30 inches"* (Brown & Gates, 1872, p. 97).

"An all wool fabric used for ladies' dresses, originally made from the fine downy wool of the cashmere goat, but since 1824 has been manufactured both in England and America of soft, prime native wool. It differs from merino in being twilled on one side only, and from henrietta in being finished with a more subdued luster" Cole, 1892, p. 68).

BATISTE - *"A variety of cotton muslin, having a good deal of dress, closely resembling lawn, the only difference being that batiste is slightly heavier, though in both materials the pattern is printed on in the same manner; used chiefly for summer dresses, lining and trimmings. Batiste is also the French name for cambric, a fine linen muslin made in France and used for dresses, linings and trimmings. The fabric derives its name from M. Baptiste a linen weaver of Cambray, Flanders, who invented it in the 13th century"* (Cole, 1892, p. 19).

BLONDE - *"Originally a heavy lace made of unbleached silk, from the yellowish color of which the name arose, but now of white, black, and colored silk, manufactured at Chantilly, France"* (Cole, 1892, p. 221).

BOOK MUSLIN - *"A glazed, starchy, transparent muslin, used for the covering of library books or lining of dresses; very similar to paper cambric"* (Cole, 1892, p. 29).

BOUCLA [sic] "A style of weaving in which a rough, knotted surface is produced. These bunches or knots are formed in the warp or weft threads prior to weaving, and appear at short intervals over the surface of the fabric. This weave is generally confined to woollen dress goods and cloaking" (Cole, 1892, p. 36).

BROADCLOTH - "So called because exceeding 29 inches in width. The stoutest and best descriptions of woollen cloths. These, of course, vary in quality, and are termed superfine, second, and inferior" (Caulfeild, 1972*, p. 47) .

BROCADE - *"A fabric woven of any material or combination of colors, in which a design of flowers or foliage is inserted"* (Cole, 1892, p. 39).

"A fabric with a pattern of raised figures" (Beck, 1884 , p. 32).

BROCADED - *"This term is used to describe a fabric upon the surface of which a figure of any kind is formed by the threads of the warp or filling being raised in order as to produce the pattern required"* (Cole, 1892, p. 40).

BRUSSELS LACE - "A heavy, coarse quality of lace; hand-made; first made at Brussels" (Jackson, 187?, p. 127).

CALICO PRINTS - "Calico cloths printed in various colours and patterns to serve for dresses" (Caulfeild, 1972*, p. 89) .

CAMBRIC - " A fine cotton fabric, heavily glazed, and presenting a smooth glossy surface. It derives its name from the linen cambric which was first made in Cambria, Flanders. It is made both plain and figured, and used principally for summer dress goods. It is similar to the french percale, but not so heavy" (Brown & Gates, 1872, p. 37).

CAMEL'S HAIR - " The fiber known as Camel's hair comes from Southern Asiatic Russia, Tartary, and Africa; the quality from the latter country is the finest. Its native color is the light brown as seen in the goods made from it, and is its most distinctive feature. In preparing camel's hair for weaving, it is separated into 'tops'--long, coarse hairs, and 'noils'--the short fine curly ones--by combing, precisely as mohair, alpaca and other combing wools are treated. The 'tops' are used for coarse cloths. The staple of the 'noils' is about one inch in length, and the feeling extremely soft and silky. It is the noils only that is used in underwear, hoisery, dress fabrics, shawls, etc. Camel's hair is often mixed with wool or cotton to make various grades of goods" (Cole, 1892, p. 54).

CASHMERE - "A mixed cloth of wool and silk, entirely unlike the old fabric, yet light and soft, very suitable for summer traveling" (Godey's, July, 1861, p. 96) .

"An all wool dress fabric, originally made of the wool of the Cashmere or Cachemyr goat of Cachemyr in Central Asia,--whence its name. It is now made of fine wools of different countries. The surface is finely twilled, and the fabric is soft, and has a very fine, rich appearance. The back is plain, resembling tamise. Double and single fold. Width 3-4 [sic] to 5-4 [sic]" (Brown & Gates, 1872, p. 101).

"A fine soft woollen fabric, first imported from Cashmere. Shortly after an imitation under the name Thibet cloth was started in Yorkshire, and afterwards in 1824 at Paisley. These were twilled fabrics of fine worsted yarn made from prime wool, and scoured, raised, and cropped" (Beck, 1884 , p. 58).

CHALLIS - "A thin textile, made of silk and wool, and having a good lustre; employed for women's dresses. It is twilled and printed in coloured flowers on a white ground, which has the effect of velvet painting" (Caulfeild, 1972*, p. 64).

CHAMBRAY - "A variety of plain-woven ginghams, always of one color and without pattern. It is made of extra fine cotton yearns and stiffly sized with pure starch. the fabric gets its name from *Chambray*, France, where it was first woven of linen" (Cole, 1892, p. 71).

CHANGEABLE SILK -"The warp and woof are of different colours, and which are familiarly called 'glace' or 'shot' silks or stuffs" (Merrifield, 1854, p. 165-66).

CHANTILLY LACE - "A very fine hand-made lace; often misnamed thread" (Jackson, 187?, p. 127).

CHINCHILLA FUR - "The fur of a beautiful little animal found at great altitudes in various parts of South America, and closely resembling the rabbit" (Beck, 1884, p. 63).

CORDUROY - See Fustian.

CRAPE - "A sheer, delicate fabric, woven plain, of raw silk, with the gloss removed. It is both crisped and smooth. The silk must necessarily be very hard twisted. In finishing it is stiffened with gum, and the crisp appearance is produced by pressure. Crape was invented at Bologona, where it was first made in large quantities. The best qualities are now made at Yarmouth and Norwich, England, and are usually known as English Crape. Double fold. Width, 30 to 45 inches" (Brown & Gates, 1872, p. 85). *"A thin transparent crisp or crumpled silk stuff, usually black, used in morning"* (Beck, 1884 , p. 90).

CREPE-LISSE - "A fine thin silk material, plain woven; used for women's ruching, dresses, etc" (Cole, 1892, p. 244).

DAMASK - "A textile fabric woven in elaborate patterns, of various designs, as flowers, leaves, foliage, etc., woven in the loom. So called not because of having been originally woven at Damascus (as is so often stated) but on account of the perfection at one time attained by the Damascene weavers. . . . While damask is not a perfect type of the satin principal of weaving, yet it comes as near to it as is possible, consistent with the fact that both sides of damask must be equally perfect, and not only one side" (Cole, 1892, p. 105).

DAMASSE - "Woven with a rich pattern, as of flowers or large running figures: said of certain silks for ladies wear" (Cole, 1892, p. 105).

DELAINE - "A light, printed fabric, having a cotton warp and wool woof. The patterns are printed on, as in calico. Single fold. Width, about 24 inches" (Brown & Gates, 1872, p. 101) . "A fine woollen fabric, originally called mousselines de laine, or musline of wool...'they are indeed figured muslins, which should always be made of wool, but they are frequently of mixed material" (Beck, 1884 , p. 96).

DIMITY - "A variety of white goods distinguished by raised threads or cords extending the length of the fabric. It is sometimes printed with various figures, but oftener finished plain white" (Cole, 1892, p. 109).

DUCHESS LACE - "Was originally made in Belgium, being characterized by a great deal of raised work, flying patterns and the like, which are also used in the somewhat similar Honiton laces" (Cole, 1892, p. 222).

FAILLE - "This is a French term, denoting the ribbed or corded make [sic] in the weaving of ribbon or of piece silk; but there is likewise a silk stuff especially known by the name of FAILLE, employed for evening dresses, and trimmings of hats and bonnets. It is soft in quality, and has more substance than a FOULARD, has but little gloss, and is expensive. Faille looks better in light than in dark colours" (Caulfeild, 1972*, p. 201).

FOULARD - *"A plain-woven fabric. It is light in texture, very similar to lining silk, but softer and finer. It is often printed like calico, but is usually plain. This variety of silk can be washed without injury. Width, 22 to 27 inches"* (Brown & Gates, 1872, p. 121).

FOX FUR - *"The fur of the animal which may be used in cloaks and collars (red fox), or in women's dresses, or rugs and robes for sleighs (silver and blue fox)"* (Caulfeild, 1972*, p. 213).

FRENCH MUSLIN - *"Printed muslin. A fine sheer cotton fabric, printed in colors. It is often called 'French Muslin'. A superior article is now made, called 'Organdy Muslin'. Muslins were first made at Paisley, Scotland. Single fold. Width, about 7-8 [sic]"* (Brown & Gates, 1872, p. 38).

FRENCH POPLIN - *"This is an imitation of the Irish poplin. It is made in exactly the same manner, but is inferior in every respect. One distinguishing feature is its width, which is only 20 inches, while the Irish is always 24. The best French poplins are made at Lyons, and are consequently often called Lyons poplins"* (Brown & Gates, 1872, p. 110).

FUR - *"Hair, wool, and fur are slender filaments or thread-like fibers issuing out of the pores of the skins of animals, and all partaking of the same general nature, such as flexibility, elasticity and tenacity. Fur, however, is distinguished from wool by its greater fineness and softness, and hair from wool by its straightness and stiffness. . . . The term fur is not used indiscriminately for any kind of skin, but applies only to the short fine hair next to the skin"* (Cole, 1892, p. 154).

FUSTIAN - "A cotton fabric, bearing a ribbed pile, running lengthwise of the piece. An independent woof, composed of additional threads, is thrown up to form these ribs, which are cut and polished. All fustian is woven white, and dyed in the piece, there are several varieties of fustian, as Corduroy, Velveteen, Genoa cord, etc" (Brown & Gates, 1872, p. 128).

GAUZE - *"A light, open fabric of cotton or silk, used for veils. The warp threads are twisted in the operation of weaving, thus giving the fabric the appearance of lace. It is made both white and in colors. Single fold. Width, about 22 inches"* (Brown & Gates, 1872, p. 92).
"There are many kinds of gauze, but all real gauze has at least some of the warp threads crossed. When gauze is made right, it will endure considerable washing without displacement of the threads be it ever so open. Imitations, however, have the threads held in place by heavy sizing. When washed they are, of course, a shapeless mass" (Spitzle, 1881, p. 105).

GENOA CORD - See Fustian.

GLACE - "A very glossy thin silk" (Jackson, 187?, p. 124).
See also Changeable Silk.

GRENADINE - *"A meshed fabric, composed of the same material as Hernani, and woven similarly. The meshes, however, are usually finer, and the fabric is not as well woven. colored stripes and figures of silk are often produced. Single fold. Width, 5-8 [sic] to 7-8 [sic]"* (Brown & Gates, 1872, p. 104).

"A fine sheer fabric composed of wool, or silk and wool, used for veils, etc. It is woven plain, very much like tarletane. When made of wool, the wool must be of very fine quality to produce a good, lustrous article. Single fold. Width about 3-4 [sic]" (Brown & Gates, 1872, p. 92) .

GROS GRAIN SILK - *"A heavy, finely-corded dress silk. The cord is formed by the coarse woof of tram, which is covered and concealed by the organzine warp. Both surfaces are about equally finished, and not usually highly lustred. Average width, 24 inches"* (Brown & Gates, 1872, p. 120).

See also Moiré Antique.

GUIPURE - *"A French word signifying vellum lace. 'Vellum' means 'parchment' and parchment is sheep-skin, tanned and bleached white fir for writing or printing on. . . . In later use the term guipure is applied to lace made in imitation of the ancient guipure, hence to any lace having no ground or mesh, but maintained by brides only, in this sense used very loosely"* (Cole, 1892, p. 171).

HERNANI - See Grenadine.

HOMESPUN - Also referred to as homeweaving. "The operations of spinning and weaving carried on in dwellings, as distinguished from factory processes; hand-made goods, as opposed to power-loom products" (Cole, 1892, p. 192).

ILLUSION - See tulle.

INDIA SILKS - *"Among the many varieties of silks manufactured in India, five may be more especially designated as entering more or less extensively the markets of the United States. India silks are classed as the 'cultivated' and the 'wild'. Among the former are imported the Corah, Mysore, Nazpore and Rumchunder; and from the latter category, or 'wild' silks, the Tusore, otherwise called Tusah and Tusar. The Kincobs are satin textiles decorated with designs in gold flowers and are employed for ladies' skirts; the Mushroos have a surface of silk, but a cotton back, and are decorated with loom embroidered flowers. The silk brocades are very beautiful, being manufactured at Trichinapoly. The most costly examples of these brocaded India silks are massively embroidered with gold and with silk stripes; the costliest of all, being produced at Hyderbad, are very striking in appearance, having wavy stripes of rich yellow pink and a white combined with gold "* (Cole, 1892, p. 203).

IRISH POPLIN - *"A superior kind of poplin, composed of silk and wool. It is made entirely in Ireland, -- whence its name. The cord formed by the woof is very fine. The silk warp entirely covers the woof, giving the fabric a rich and beautiful silky appearance, very much resembling a heavy gros grain silk. No similar material presents the same exquisitely fine texture. The rich, bright colors are produced by the superior quality of the water used in dying. . . . Single fold. Rolled width, 24 inches"* (Brown & Gates, 1872, p. 109).

See Also French Poplin.

JACONET - "A slight soft muslin, sometimes plain and sometimes figured, made at Manchester and Glasgow. The finer qualities, which ought to be even woven throughout, perfect at the borders, and free from filling, are used principally for ladies' summer and evening dresses, and the lower qualities are exported to Egypt and the East" (Beck, 1884 , p. 174).

JAPANESE SILK - "A silk-and-cotton fabric; first made in Japan" (Jackson, 187?, p. 125).

LACE - "Lace is a network composed of interwoven threads. There are many different varieties of lace, the most of which belong more properly to 'Fancy Goods', and not to 'Dry Goods'" (Brown & Gates, 1872, p. 199).

LAWN - "A thin, open cambric, slightly sized with pure starch, and mainly used for women's summer dresses. The term is applied in trade to various sheer muslins, found in both linen and cotton, printed and plain" (Cole, 1892, p. 231).

LENO - "A gauze-like textile, of open thread work of the nature of muslin, much employed for curtains and blinds, and as a covering for pictures. It is one of the varieties of MUSLIN, but is made of Linen, much stiffened, and is produced in a great variety of patterns" (Caulfeild, 1972*, p. 324).

LINEN - "Cloth made of Flax, the manufacture of which dates back to the remotest antiquity" (Caulfeild, 1972*, p. 325).

LYONS POPLIN - See French Poplin.

MARSEILLES - "A stiff corded cotton fabric, used principally for ladies' white dresses and men's vests. The raised cord extends from side to side of the web" (Cole, 1892, p. 252). See also Piqué.

MATELASSE - "A term applied to silk or woollen cloth to denote the particular style of its weaving. Such fabrics have a raised pattern on their surface which look as if they had been quilted or wadded. The French word matelasser means to quilt, or to wad. Matelasse silks have usually a rich flowered pattern and are of one color, the pattern showing only by its slight relief or embossed appearance. The term has also been given to a heavy cloaking fabric, composed of cotton and wool, or silk, cotton and wool mixed; the design being large flower patterns, or brocades of an overshot or embossed appearance" (Cole, 1892, p. 252).

MINK - "This fur resembles Sable in colour, though considerably shorter and more glossy, as well as durable. It is exported in large quantities by the Hudson's Bay Company, and also from the United States, and is employed for tippets, muffs, and cuffs" (Caulfeild, 1972*, p. 347).

MOHAIR - "Cloth made of mohair. . . . the fine silken hair of the Angora goat of Asia Minor" (Beck, 1884 , p. 226).

MOIRE - See watered stuffs.

MOIRE ANTIQUE - *"A variety of Gros Grain silk, very fine and heavy. It is figured in a peculiar manner, called watering. This watered appearance is produced by forcing moisture through the folds by means of a screw, or hydraulic press. It is also produced by a calendaring process, the silk being passed between engraved rollers. It is usually single, but sometimes double fold. Width, 22 to 36 inches"* (Brown & Gates, 1872, p. 121).

MOIRE ANTIQUE - See Gros Grain Silk.

MOUSSELINES DE LAINE - See Delaine.

MULL - *"An extremely thin soft and transparent kind of muslin, used for dresses, neckwear, trimming, etc. It is woven of fine, soft cotton yarns, free from sizing or starch. Thin, changeable silk is also sometimes termed mull, especially the sorts finished without dressing, and used for millinery purposes" (Cole, 1892, p. 264).*

"A peculiarly soft muslin" (Beck, 1884 , p. 231).

MUSLIN - *"A fine, thin cotton fabric, woven plain, bearing a fine, soft, and almost invisible downy nap upon its surface. Muslins are of many varieties, the best of which are made at Bengal. The name 'muslin' is derived from Moussel, in Turkey, where it was first manufactured"* (Brown & Gates, 1872, p. 53).

NET - "An open textile fabric, of cotton, linen, hemp, silk, or other material, tied or woven with a mesh of any size. . . . The term net is also applied to light, open-woven fabrics, such as gauze and muslin" (Cole, 1892, p. 271).

ORGANDIE - *"A fine variety of white goods, woven plain, cross-barred, striped and printed with figures. The stripes are damasked, showing lustrous in contrast with the ground. The word is derived from organzine the most brilliant and lustrous variety of silk yarn"* (Cole, 1892, p. 274).

ORGANDY MUSLIN - See French Muslin.

PEKIN - *"A trimming fabric, made in alternate stripes of satin and velvet, which may vary in width from one-half to two inches. Pekin silk goods are dyed black and a variety of colors, and are much used in the trimming of ladies garments. Pekin gauze is a variety in which gauze is substituted for satin stripes"* (Cole, 1892, p. 284).

PERCALE - *"A fine cotton fabric of firm texture, usually printed in stripes and figures. It was originally made in France and is usually called 'French Percale'. It is now largely manufactured in the United States. Single fold. Width, about 1 yard"* (Brown & Gates, 1872, p. 37).

PIQUE - *"A figured cotton fabric, much like Marseilles, but not as heavy. It is sometimes printed in colors. Single fold. Width, 7-8 [sic] to 1 yard"* (Brown & Gates, 1872, p. 56).

PLUSH - *"A heavy, woven fabric, bearing a long, shaggy pile. This pile is formed by one of the two warp threads, which is composed usually of silk, but sometimes of the Angora or Camel-goats' hair. Plush is manufactured like velvet; but differs from it in the length of its pile, and in not being uniformly shorn. The regular warp and woof (which are always double) are composed of Lisle thread. Plush is sometimes tabbied, in imitation of watered goods. Single fold. Width, about 25 inches"* (Brown & Gates, 1872, p. 128).

POINT APPLIQUE LACE - *"An expensive white lace, every pattern of which is a transfer"* (Jackson, 187?, p. 127).

POINT LACE - *"Made wholly with the needle by hand. A pattern is first drawn upon parchment in ink; to this parchment is stitched a piece of linen and the heavy threads forming the outline of the pattern are then laid along the corresponding lines of the parchment, and sewed lightly down. The whole design is then carried out with delicate stitching"* (Cole, 1892, p. 220).

PONGEE - *"This fabric is of two kinds. The modern pongee is woven plain, the woof is of fine wool, and the warp of silk. The warp and woof are of different colors, thus producing a mixed appearance. Double fold. Width, 25 to 27 inches. The old-fashioned pongee is made entirely of silk, at Canton, China. It is plain, smooth, and heavy. Single fold. Width, about 14 inches"* (Brown & Gates, 1872, p. 108).

POPLIN - *"A dress fabric composed either of wool, silk and wool, or cotton and wool; usually a rep or cord extends across the piece, formed by the woof, which is very coarse, and covered by the warp. Poplin is of various styles and qualities"* (Brown & Gates, 1872, p. 108).

POULT DE SOIE [sic]- *"A lustrous plain silk."* (Jackson, 187?, p. 124).

REP - *"A style of weaving in which the surface represents a transverse-ribbed appearance, by close, round twills or cords extending in a diagonal direction across the web . . . . Silk rep is used for ladies' dresses, ecclesiastical vestments etc, and is narrow, usually 22 inches. The word is also applied to a thin worsted dress goods. In a general sense rep is used to describe any transversely-ribbed cloth, as distinct from 'cords', which are similar structure, but extending lengthwise of the fabric"* (Cole, 1892, p. 296).

SABLE FUR - *"Fur of an animal of the weasel kind"* (Beck, 1884 , p. 283).

SATIN - *"A fine, rich, well-woven fabric, having a silk warp and linen woof. Satin was originally manufactured in China. The surface is formed entirely by the warp, and is very finely twilled, and covered with a fine, soft nap, which is well finished and very lustrous. The back is formed by the woof, and is woven plain. Single fold. Width 20 to 25 inches"* (Brown & Gates, 1872, p. 120).
"Real satin is a silk fabric in which the warp is allowed to float over the filling, in a manner covering in entirely and presenting a smooth, lustrous face." (Spitzle, 1881, p. 149).

SERGE - *"A fine, soft dress fabric, composed of wool, or silk and wool, and in the cheaper grades, of cotton and wool. The surface has a very distinct, even twill, giving it a very handsome appearance. Single fold. Width, 27 to 30 inches. Double fold. Width, 30 to 40 inches."* (Brown & Gates, 1872, p. 111).

SHOT SILK - See changeable silk.

SILK - *"Thread or soft cloth woven from it"* (Beck, 1884 , p. 300).

SILVER FOX FUR - *"Overhair thick and fine, three inches long, varying in color from a pale silver to a darker hue; fur fine and curly. Its beauty places it ahead ot all fancy furs. The choicest are from Labrador, used for muffs, boas, trimming, and for garments by the rich, value $50 to $150 per skin"* (Cole, 1892, p. 156).

SPANISH SILK LACE - *"Was originally a needle-point lace brought from the convents of Spain. The patterns are usually confined to simple flowers and leaves, made in close overshot or matted work"* (Cole, 1892, p. 227).

STUFF - "Is twilled or plain, is made of common wool, and may be had of black and every colour; it is generally 5/8ths [sic] wide, and in pieces of 28 yards each" (Perkins, 1839, p. 82).

SURAH - "A variety of soft, fine-twilled dress goods, woven with a flat twill similar to serge in woollen goods" (Cole, 1892, p. 342).

TAFFETA - "A term of somewhat general application in the silk trade. It was formerly applied to all plain silks simply woven by regular alterations of the warp and weft, and is supposed to be the first kind of silk weaving known, even to those ancient people the Chinese. for many hundreds of years, taffeta was a sort of generic title for all *plain silks* , regardless of weight or color, but in more recent times has come to signify a thin, glossy, silk fabric of plain texture or woven in cords so fine as to appear plain woven, being thus distinguished from gros-grain which is corded, and Surah, which is twilled; it is usually dyed black" (Cole, 1892, p. 344).
"A light thin silk stuff with a considerable lustre or gloss" (Beck, 1884 , p. 335).

TARLETANÉ [sic]- *"A loose, sheer cotton fabric, woven plain, but very coarse. It resembles mosquito netting, but is not as coarse. It is often used for the same purpose, although much more expensive. Its is more commonly used for covering pictures,* *mirrors, chandeliers, etc., and is also used extensively for dress goods in lieu of muslin. Although Tarletane is classed as white goods, it is also made in colors. Those in ordinary use are Pink, Light Blue, Green and Yellow; Black is sometimes used. Single fold. Doubled lengthways, and folded in 5 or 6 parts. Width, about 7-4 [sic]"* (Brown & Gates, 1872, p. 56).

TULLE - *"A very thin, transparent, meshed fabric of fine white raw silk. It is used principally for bridal veils, etc. In reality, it is a kind of lace, the meshes of which are round and of uniform size. It is a very delicate and expensive article. Double and quadruple fold. Width, 4-4, 8-4, 12-4 and 15-4 [sic]" (Brown & Gates, 1872, p. 93).*
"A fine net" (Beck, 1884 , p. 355).

TWEED - "A woollen cloth woven of short lengths of wool, and lightly felted and milled, the yarn being dyed before it is woven. It is soft, flexible, and durable, being unmixed with either shoddy or cotton" (Caulfeild, 1972*, p. 505).

VALENCIENNES LACE - *"The 'queen of laces'. The name is derived from the city of Valenciennes, France. It is distinguished by having the same size and kind of thread throughout, for both ground and pattern; the thread being at the same time extremely fine and strong"* (Cole, 1892, p. 222).

VELVET - *"Velvet is a rich silk fabric, covered upon the outside with a fine, short, and close nap or pile. This pile is formed by a supplementary thread of the warp, consisting of short pieces of silk, doubled under the regular woof, and brought to the surface in loops, which are so close together that they conceal the regular web. these loops are evenly cut and sheared. It is finished by means of friction with beeswax, and polished by rubbing with hard wood. The best velvets are made at Lyons, France. Single fold. Width, 24 to 34 inches"* (Brown & Gates, 1872, p. 127).

VELVETEEN - *"A species of fustian. The pile is soft and close, but not ribbed. This fabric is manufactured exactly like velvet, and from the resemblance to which it derives its name. The warp is usually composed either of Upland, Brazil or New Orleans cotton. Many suppose the pile of velveteen is to be composed of wool, but such is not the case. Velveteen, like all fustian, is dyed in the piece. It is very liable to crock. It is finished in the same manner as velvet. In the cheaper grades much oil is used in finishing, to give it body. The use of oil facilitates the sale, but injures the body. Single fold. Width, 22 to 28 inches"* (Brown & Gate, 1872, p. 129).
See also Fustian.

WATERED STUFFS - *"Those which have been subjected to a process by which the surface assumes a variety of shades, as if the cloth were covered with a multitude of waving and intersecting lines"* (Beck, 1884 , p. 365).

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*This source is a republication of the (1887) second edition of *The dictionary of needlework: An encyclopedia of artistic, plain, and fancy needlework* originally published in 1882 by A.W. Cowan, London.

Appendix A.3 Glossary of Colour Names 1860 -1880

Note - Colour names in italics are those identified in the analysis of costume descriptions

ABSINTHE -	"The faintest tint of blue on white, a marvellously beautiful color, that seems green by gaslight" (Peterson's, January, 1870, p. 90).
ARSENIC GREEN -	See Metternick Green.
ASTER OF ROSES -	"Shading toward lilac rather than pink" (Petersons, January 1870, p. 90).
AZURLINE -	*"A bright blue, as its name denotes, so intensely blue that all other shades of the same color look yellow beside it. It is the old Napoleon blue heightened* (Godey's, September 1861, p. 263).
BALTIC GREEN -	"A soft pale shade, with a blue tinge in it" (Peterson's, August 1868, p. 158).
BISMARK -	*"An ugly shade of reddish brown though it may be redeemed by rich black trimmings. There are two shades of this Bismark-brown, a light and a dark one"* (Peterson's December, 1867, p. 472). *"Another specimen of the new shade of velvet called Bismarck, a color between cuir and coffee"* (Godey's, December, 1866, p. 457).
BLÉ DE TURQUIE -	"A rich shade of yellow" (Godey's, October, 1863, p. 389).
BOIS -	"A wood color" (Godey's, April, 1862, p. 415).
BUFF -	*Écru* (Godey's, August, 1874, p. 196).
CAPUCINE or NASTURIUM -	"Nearer an orange color than any other" (Peterson's, December, 1867, p. 472). "The most showy is the *nasturium* (neither brown, nor yellow, nor orange, but a combination of all three,)" (Peterson's, August, 1868, p. 158).
CARDINAL -	*"A shade peculiar to a cardinal's robe"* (Jackson, 187?, p. 126).
CHAMOIS -	*"Pale buff"* (Godey's, April, 1862, p. 415).

CUIR - *"The new color called cuir or leather, just the color of unvarnished leather flowers"* (Godey's, June, 1862, p. 617).
"Leather; understood by many persons to mean queer" (Jackson, 187?, p. 126).

GARNET - See sultan.

GLACE MARGUERITE - "A pale drab and mauve shot silk" (Godey's, October, 1861, p. 359).

GLOIRE DE DIJON - "Pale lemon color" (Peterson's, July, 1871, p. 80).

GROS VERT - "A rich green" (Godey's, April, 1862, p. 415).

LINDEN-GREEN - "The color of the flower of the linden or lime tree, a most delicate light green with a creamy tint" (Peterson's, March, 1877, p. 24).

MAGENTA - *"About the time of the French-Austrian war, in 1859, a coal-tar dye was introduced into commerce which became known as aniline red, or magenta, from the battle fought on the day of its invention"* (Cole, 1892, p. 13).
"Which is a rich shade of groseill" (Godey's, October, 1860, p. 384).

MAUVE - *"Like the mallow lilac"* (Jackson, 187?, p. 127).

MERMAID GREEN - "So lovely and so indescribable" (Peterson's, April, 1868, p. 320).

METTERNICK GREEN - "A rich, full shade of green, with a little more yellow in it than the arsenic green, so popular and so becoming" (Peterson's, April, 1868, p. 320).
"Has a dash of yellow, which makes it trying to most complexions" (Peterson's, August, 1868, p. 158).

NAPOLEON BLUE - See Azurline.

NORA GREEN - "A very light shade, shot with white" (Peterson's, April, 1868, p. 320).

OPHELIA & VIOLINE - "The new purples are of the reddish cast, and the prettiest are the Ophelia and Violine" (Godey's, August, 1864, p. 185).

PLUM - "A purplish cast" (Peterson's, November 1870, p. 396).

PRUNE - "A blue cast" (Peterson's, November, 1870, p. 396).

REGINA - "Darker than mauve" (Peterson's, January 1870, p. 90).

ROSE D'ALPS, BOIS - "Colours of wood" (Godey's, April, 1862, p. 415).

ROSE SUBLIME - *"The 'sublime' as the French call it; 'Rose Sublime,' as our importers have happily designated the shade. It is a ruby scarlet, an intense color, to be compared to nothing so perfectly as the shade a cluster of fully ripe currants takes when held in the sunlight"* (Godey's, September 1861, p. 263).

SOLFERNO - "A shade of pale magenta" (Godey's, February, 1862, p. 210).

SULTAN - *"Many new shades have been introduced this fall; but the most popular is the garnet, or sultan, as it is called; not the dark muddy garnet, but a redder tint, rather bright and clear"* (Peterson's, December 1868, p. 481).
"The antique red which was so fashionable last year under the name of 'sultane', is just as popular this season" (Peterson's, January, 1870, p. 90).

TIGER RED - "An ugly shade of brown is said to be again coming in fashion, something like the most unbecoming Bismark brown, but with not so much yellow, and a little more red in it--it is called tiger red" (Peterson's, October, 1871, p. 302).

TILLEUL - *"Greenish-cream"* (Peterson's, January, 1877, p. 93).

TRAISON PINK - "There is a pale shade of pink, with a slight salmon tinge" (Peterson's, April, 1868, p. 320).

Appendix B

Coding Rules and Recording Sheets

Appendix B.1 Coding Rules for Costume Descriptions in Periodicals

A - General Rules

Note: For items in which information is not available enter "99" as missing.
For items in which information is not applicable enter "97" as not applicable.

1. Assign and enter an identification number for each case beginning with number 001.

2. Enter the number of the periodical as outlined in the coding sheet.

3. Enter a) the year and b) the month of the issue as two separate variables, each consisting of two digits.

4. Enter the page number on which the dress description appears; if only one digit enter with three digits, for example 001. Enter "999" as a missing value. The following two paragraphs will explain how to locate the page in which the dress description appears.

   a. Identify the fashion plate illustrating a group of ladies (occasionally will include a child or two) with an indoor or outdoor scene in the background. The verbal description which describes this fashion plate is to be identified from a fashion column in the text of the periodical. The name of the fashion column for *Godey's Lady's Book* from 1860 to 1867 is "DESCRIPTION OF STEEL FASHION PLATE FOR 'MONTH' " and from 1868 to 1880 is "DESCRIPTION OF STEEL FASHION PLATE". The name of the fashion column for *Peterson's Magazine* is "FASHION FOR 'MONTH' ". The fashion column in *Peterson's Magazine* may include additional descriptions of other fashions which are not to be considered for this particular study since only descriptions of the specified fashion plates are to be included.

   b. **Identify the first described costume** which **refers to a woman's dress** [not a mantle or cloak; not just a skirt or bodice; not a special outfit (bathing or riding); not a young girl's or child's] and **refers to a specific fabric and colour** [not general fabric such as "winter goods"]. See Appendix D for an example of a photocopy from microfilm of a fashion plate and corresponding fashion column for *Godey's*. The case in the example would be "Fig. 1. Evening dress of pink silk..." taken from the fashion column "DESCRIPTION OF STEEL FASHION PLATE".

5. Enter only the number of the figure found in the fashion column corresponding to the description of the dress. See an example of a description in Appendix D.

6. Enter the type of costume referred to in the description (i.e. walking costume)..

7. Enter the actual number of fabrics referred to in the costume. Each different type and colour of fabric constitutes one fabric. In the case of trim, only a specific type of fabric is to be included and not items described as as ribbon or fringe. For example, in the following description there are two fabrics, a dark elephant colour silk, and a light elephant colour figured wool matelasse. The fringe is not included as a fabric. "Walking dress of two shades of elephant color. The skirt and sleeves are of silk of the darkest shade; the polonaise is of figured wool matelasse of the lightest shade, trimmed with fringe."

8. Enter the name of the first fabric (e.g., matelasse, rep, silk, satin, taffeta).
Note - For the purpose of this study, when a fabric is described only as silk, it shall be included as a type. From the pilot study, it appears that when described as above this term refers to a plain weave, made from silk as opposed to a different type of weave made from silk. This also appears to be the case for other fabrics such as camel's hair, cashmere, and mohair.

9. Enter the technique (up to three) of the first fabric as separate variables.
Note - For the purpose of this study, technique includes the construction of the fabric (i.e., weave, lace, net), and any surface embellishment (i.e., printed, embroidered). Technique will not often be specified directly and therefore knowledge of common fabric names and construction is required. (i.e., If fabric referred to in the description is velvet, technique will be recorded as "pile weave").
19th century sources are also to be used wherever possible to help determine technique.

10. Enter the pattern of the first fabric (e.g., plaid, floral, stripe, plain).

11a. Enter the name of each colour (up to three) as separate variables.

11b. Once all data have been collected and colours have been defined, categorize the colour names (up to three) as separate variables, each into one of the main colours outlined on the coding sheet.

12. Enter the fibre (up to three) of the first fabric as separate variables. For a fibre which is stated directly in the periodical, code as "identified" (i.e., silk which may be referred to as a name of a fabric [see #7] also identifies the material). For a fibre not specifically identified but assumed due to a 19th century fabric definition stating the fabric is usually made from a specific fibre, code as "estimated". If a definition suggests more than one fibre, code "99" as missing.

13 - 17. **Repeat #8 - 12 for the second fabric.** If there is not second fabric, code "97" as not applicable for each variable.

18 - 22. **Repeat #8 - 12 for the third fabric.** If there is not third fabric, code "97" as not applicable for each variable.

23 - 27. **Repeat #8 - 12 for the fourth fabric.** If there is not fourth fabric, code "97" as not applicable for each variable.

Note only the first four fabrics in order of prominence are included in the specific variables.

Coding Rules - Costume Descriptions In Periodicals

B - Guidelines for completing Recording Sheet

NOTE: A VALUE MUST BE RECORDED FOR EVERY VARIABLE

Variable	Value
1. ID Number	3 columns
2. Periodical	1 Godeys Ladys Book 2 Petersons Magazine
3a. Year	2 columns
3b. Month	2 columns
4. Page	actual page number (3 columns) 999 missing
5. Figure	actual figure number of costume description as listed in periodical (one column)
6. Costume	actual name of costume (after all data collected each type is coded beginning with number 01). 99 missing
7. Number of fabrics in dress	actual number of fabrics (one column)
8. Fabric1 - Name	actual name of fabric (after all data collected, each type to be coded alphabetically beginning with number 01. 99 missing
9. Fabric1 - Technique	actual technique(s) of fabric. (after all data collected, each technique is coded alphabetically beginning with number 01) 99 missing
10. Fabric1 - Pattern	actual pattern of fabric (after all data collected, each pattern is coded

	alphabetically beginning with number 01. 99 missing
11a. Fabric1 - Colour name	actual colour name(s) of fabric (after all data collected, each color is coded alphabetically beginning with number 01. 99 missing
11b. Fabric1 - Colour category	6 columns (two columns per colour for up to three colours) 01 Black 03 grey 03 dark brown 04 brown 05 light brown 06 dark purple 07 purple 08 light purple (lilac) 09 dark blue purple 10 blue purple 11 light blue purple 12 dark blue 13 blue 14 light blue 15 dark blue green 16 blue green 17 light blue green 18 dark green 19 green 20 light green 21 dark yellow green 22 yellow green 23 light yellow green 24 dark yellow(gold) 25 yellow 26 light yellow 27 dark yellow orange 28 yellow orange 29 light yellow orange 30 dark orange (rust) 31 orange 32 light orange 33 dark red orange 34 red orange 35 light red orange 36 dark red 37 red 38 light red (pink) 39 dark purple red 40 purple red 41 light purple red 42 off white (beige, cream, ivory) 43 white 99 Missing

12. Fabric1 - Fibre	01 Silk (identified) 02 Silk (estimated) 03 Cotton (identified) 04 Cotton (estimated) 05 Wool (identified) 06 Wool (estimated) 07 Linen (identified) 08 Linen (estimated) 09 Fur (identified) 10 Fur (estimated) 11 Feather (identified) 12 Feather (estimated) 13 Mohair (identified) 14 Mohair (estimated) 15 Cashmere (identified) 16 Cashmere (estimated) 99 Missing
13. Fabric2 - Name	refer to #8. 97 not applicable
14. Fabric2 - Technique	refer to #9 97 not applicable
15. Fabric2 - Pattern	refer to #10 97 not applicable
16a. Fabric2 - Colour name	refer to #11a 97 not applicable
16b. Fabric2 - Colour category	refer to #11b 97 not applicable
17. Fabric2 - Fibre	refer to #12 97 not applicable
18. Fabric3 - Name	refer to #8 97 not applicable
19. Fabric3 - Technique	refer to #9 97 not applicable
20. Fabric3 - Pattern	refer to #10 97 not applicable
21a. Fabric3 - Colour name	refer to #11a 97 not applicable

21b. Fabric3 - Colour category	refer to #11b 97 not applicable
22. Fabric3 - Fibre	refer to #12 97 not applicable
23. Fabric4 - Name	refer to #8 97 not applicable
24. Fabric4 - Technique	refer to #9 97 not applicable
25. Fabric4 - Pattern	refer to #10 97 not applicable
26a. Fabric4 - Colour name	refer to #11a 97 not applicable
26b. Fabric4 - Colour category	refer to #11b 97 not applicable
27. Fabric4 - Fibre	refer to #12 97 not applicable

Recording Sheet - Costume Descriptions in Periodicals

1 ID Number ________

2 Periodical ________

3a Year ________ 3b Month ________

4 Page ________

5 Figure ________

6 Costume ________________________

7 Number of fabrics in dress ________

8 Fabric1 - Name ________________________

9 Fabric1 - Technique i ____________ ii ____________ iii ____________

10 Fabric1 - Pattern ________________________

11a Fabric1 - Colour name i ____________ ii ____________ iii ____________

11b Fabric1 - Colour category i ____________ ii ____________ iii ____________

12 Fabric1 - Fibre i ____________ ii ____________ iii ____________

13 Fabric2 - Name ________________________

14 Fabric2 - Technique i ____________ ii ____________ iii ____________

15 Fabric2 - Pattern ________________________

16a Fabric2 - Colour name i ____________ ii ____________ iii ____________

16b Fabric2 - Colour category i ____________ ii ____________ iii ____________

17 Fabric2 - Fibre i ____________ ii ____________ iii ____________

18 Fabric3 - Name ________________________

19 Fabric3 - Technique i ____________ ii ____________ iii ____________

20 Fabric3 - Pattern ________________________

21a Fabric3 - Colour name i ____________ ii ____________ iii ____________

21b Fabric3 - Colour category i ____________ ii ____________ iii ____________

22 Fabric3 - Fibre i ____________ ii ____________ iii ____________

23 Fabric4 - Name ________________________

24 Fabric4 - Technique i ____________ ii ____________ iii ____________

25 Fabric4 - Pattern ________________________

26a Fabric4 - Colour name i ____________ ii ____________ iii ____________

26b Fabric4 - Colour category i ____________ ii ____________ iii ____________

27 Fabric4 - Fibre i ____________ ii ____________ iii ____________

Appendix B.2 Coding Rules for Extant Costumes in Museums

A - General Rules

Note: For items in which information is not available enter "99" as missing.
For items in which information is not applicable enter "97" as not applicable.

PART 1 - DATA FROM MUSEUM RECORDS

1. Assign and enter an identification number for each costume beginning with the number 001.

2. Enter the number of the museum as outlined in the coding sheet.

3. Enter the accession number assigned to the costume by the institution.

4. Enter the number of component parts of the costume (i.e., a skirt and blouse identified as a,b would be entered as 2).

5. Enter the date assigned from extant records with a) a begin date and b) an end date, identified from manual records. Only costumes for which the begin or end date falls between 1860 and 1880 are to be included. (Even though the time period of the study is 1860 to 1880, the styles of costumes from the late 1850s may have been worn in the 1860s and styles from the late 1870s remained the same in the early 1880s.) If one specific year has been assigned enter as both a begin and end date.

6. Enter the date curatorially assigned by the museum with a) a begin date and b) an end date, identified from manual records. Only costumes for which the begin date or end date falls between 1860 and 1880 are to be included. If one specific year has been assigned enter as both a begin and end date.

7. If no date has been identified in the computer or manual records, a begin date and an end date are to be identified by a direct analysis of the costume by the researcher in consultation with the museum curator or with the assistance of the Style Feature Check Sheet (see Appendix C) and comparisons with other costumes and visual sources from the same time period. Only costumes in which the begin date falls between 1860 and 1880 are to be included. Enter a) the earliest possible date the costume may have been in use and b) the latest possible date the costume may have been in use.

8. Enter the common name of the main fabric as recorded by the museum.

9. Enter the technique of the main fabric as recorded by the museum.

10. Enter the pattern of the main fabric as recorded by the museum.

11. Enter the colour (up to three) of the main fabric as recorded by the museum.

12. Enter the fibre (up to three) of the main fabric.

13. Enter the name of the donor (source).

14. Enter the name of the person who wore the costume (user).

15. Enter the age of the person at the time the costume was worn.

16. Enter the birth date, including day, month and year of the person who wore the costume.

17. Enter the birth place of the person who wore the costume.

18. Enter the marital status and date of marriage of the person who wore the costume.

19. Enter the location of the marriage.

20. Enter the country of origin of the costume.

21. Enter the country of use of the costume.

22. Enter the province of origin of the costume.

23. Enter the province of use of the costume.

24. Enter the artist/maker of the costume.

25. Enter the name of any identifying label found in the costume.

26. Identify if there is a photograph of the costume in use.

27. Identify if there is a photograph of the costume taken by the museum.

28. Enter if the costume is randomly selected for direct analysis or not.

PART 2 - DATA FROM RESEARCHER OBSERVATION

1. Record if a photograph was taken by the researcher or not.

2. Dates assigned by the museum, either by extant information or curatorially, are to be confirmed by the researcher with the assistance of the Style Feature Check Sheet (see Appendix C) and comparisons with other costumes and visual sources from the same time period. **Only costumes in which the begin date falls between 1860 and 1880 are to be included.** Enter a) the earliest possible date the costume may have been in use and b) the latest possible date the costume may have been in use. If the costume is not directly analyzed due to the time period being identified by the researcher as not having a begin or end date between 1860 to 1880 enter as not analyzed.

3. Enter if the costume has any evidence machine sewing or not.

4. Enter the width of the main fabric only for those fabrics for which selvages are identified. Selvage measurement is taken by measuring from selvage to selvage of the fabric on the inside of the garment where a selvage is evident.

5. Enter the actual number of fabrics identified in the costume. Each different name and colour of fabric constitutes one fabric. In the case of trim, only a specific type of fabric is to be included and not items described as as ribbon or fringe. For the purposes of this study, any trim which measures more than 10 cm in width will be included as a fabric.

6. Enter the common name of the first (most prominent) fabric (e.g., taffeta, satin).

7. Enter the technique (up to three) of the first fabric as separate variables.
   Note - For the purpose of this study, technique includes the construction of the fabric (e.g., weave, lace, net) and surface application (e.g. printed, embroidered).

8. Enter the pattern of the first fabric (e.g., plaid, floral, stripe, plain).

9a. Identify each colour (up to three) of the first fabric as separate variables systematically using the *Pantone by Letraset: Color Products Selector.* Enter the colour number (not the letter "u" at the end of the number, i.e., enter 177u as 0177) that most closely matches the colour. If a colour cannot be closely matched, enter "99" as a missing value.

9b. Categorize the colour(s) (up to three) of the first fabric as separate variables by name into one of the main colour categories outlined on the coding sheet.

10. Enter the fibre(s) (up to three) of the first fabric as separate variables. For a fibre which has been identified using a microscope code as "identified". For a fibre which is not identified using a microscope, but estimated, code "estimated".

11 - 15. **Repeat #6 - 10 for the second fabric.** If there is no second fabric, code "97" as not applicable for each variable.

16 - 20. **Repeat #6 - 10 for the third fabric.** If there is no third fabric, code "97" as not applicable for each variable.

21 - 25. **Repeat #6 - 10 for the fourth fabric.** If there is no fourth fabric, code "97" as not applicable for each variable.

Note only the first four fabrics in order of prominence are included in the specific variables.

Coding Rules - Extant Costumes in Museums

B - Guidelines for Completing Recording Sheet

NOTE: A VALUE MUST BE RECORDED FOR EVERY VARIABLE

PART 1 - DATA FROM MUSEUM RECORDS

Variable	Value
1. ID Number	4 columns
2. Museum	01 Clothing and Textiles Collection, University of Alberta 02 Glenbow Museum 03 Kings Landing Settlement 04 Manitoba Museum of Man and Nature 05 McCord Museum 06 New Brunswick Museum 07 Nova Scotia Museum 08 Parks Canada Service 09 Provincial Museum of Alberta 10 Royal Ontario Museum 11 Ivan Sayers Private Collection 12 Alan Suddon Private Collection 13 Vancouver Museum
3. Accession number	actual number 99 missing
4. Number of component parts	actual number (2 columns)
5a. Begin Date (extant records)	2 columns 99 missing
5b. End Date (extant records)	2 columns 99 missing
6a. Begin Date (museum)	2 columns 99 missing
6b. End Date (museum)	2 columns 99 missing
7a. Begin Date (researcher)	2 columns 99 missing
7b. End Date (researcher)	2 columns 99 missing

8. Fabric - Common name	actual common name recorded by museum 99 missing
9. Fabric - Technique	actual technique recorded by museum 99 missing
10. Fabric - Pattern	actual pattern recorded by museum 99 missing
11. Fabric - Colour	actual colour(s) recorded by museum 99 Missing
12. Fabric - Fibre	01 silk 02 cotton 03 wool 04 linen 99 missing
13. Source	actual name of donor 99 missing
14. User	actual name of user 99 missing
15. Age user	actual age of user 99 missing
16. Birth date user	actual birth date 99 missing
17. Birth place user	actual birth place 99 missing
18. Marital status	01 married 02 single 03 widowed 04 other 99 missing
19. Location marriage	actual location of marriage 99 missing

20. Origin Country	01 Canada 02 Britain 03 France 04 United States 05 Other 99 Missing
21. Use Country	01 Canada 02 Britain 03 France 04 United States 05 Other 99 Missing
22. Origin Province	01 British Columbia 02 Alberta 03 Saskatchewan 04 Manitoba 05 Ontario 06 Quebec 07 New Brunswick 08 Nova Scotia 09 Prince Edward Island 10 Newfoundland 11 Northwest Territories 12 Yukon 99 Missing
23. Use Province	01 British Columbia 02 Alberta 03 Saskatchewan 04 Manitoba 05 Ontario 06 Quebec 07 New Brunswick 08 Nova Scotia 09 Prince Edward Island 10 Newfoundland 11 Northwest Territories 12 Yukon 99 Missing
24. Artist maker	actual name of artist/maker 99 missing
25. Identifying Label	actual information on label 99 missing

26. Photograph in use	01 yes 02 no 99 missing
27. Photograph by museum	01 yes 02 no 99 missing
28. Selected for analysis	01 yes 02 no

PART 2 - DATA FROM RESEARCHER OBSERVATION

1. Photograph by researcher	01 yes 02 no
2a. Begin Date (researcher)	2 columns 01 Not analyzed 99 missing
2b. End Date (researcher)	2 columns 01 Not Analyzed 99 missing
3. Machine sewn	1 yes 2 no 9 missing
4. Fabric width	actual measurement (centimetres) (3 columns) 999 missing
5. Number of fabrics in dress	actual number of fabrics (1 column)
6. Fabric1 - Common name	actual common name of fabric (after all data collected, each common name is coded alphabetically beginning with number 01. 99 missing
7. Fabric1 - Technique	actual technique(s) of fabric. (after all data collected, each technique is coded alphabetically beginning with number 01) (6 columns) 99 missing
8. Fabric1 - Pattern	actual pattern of fabric (after all data collected, each pattern is coded alphabetically beginning with number 01. 99 missing
9a. Fabric1 - Colour Pantone	12 columns actual pantone number (four columns per colour for up to three colour numbers) 99 missing

9b. Fabric1 - Colour category

6 columns (two columns per colour for up to three colours)

01 Black
03 grey
03 dark brown
04 brown
05 light brown
06 dark purple
07 purple
08 light purple (lilac)
09 dark blue purple
10 blue purple
11 light blue purple
12 dark blue(navy)
13 blue
14 light blue
15 dark blue green
16 blue green
17 light blue green
18 dark green
19 green
20 light green
21 dark yellow green
22 yellow green
23 light yellow green
24 dark yellow(gold)
25 yellow
26 light yellow
27 dark yellow orange
28 yellow orange
29 light yellow orange
30 dark orange(rust)
31 orange
32 light orange
33 dark red orange
34 red orange
35 light red orange
36 dark red
37 red
38 light pink (pink)
39 dark red purple
40 red purple
41 light red purple
42 off white (beige, cream, ivory)
43 white
99 Missing

10. Fabric1 - Fibre	01 Silk (identified) 02 Silk (estimated) 03 Cotton (identified) 04 Cotton (estimated) 05 Wool (identified) 06 Wool (estimated) 07 Linen (identified) 08 Linen (estimated) 09 Fur (identified) 10 Fur (estimated) 11 Feather (identified) 12 Feather (estimated) 13 Mohair (identified) 14 Mohair (estimated) 15 Cashmere (identified) 16 Cashmere (estimated) 99 Missing
11. Fabric2 - Common name	refer to #6. 97 not applicable
12. Fabric2 - Technique	refer to #7 97 not applicable
13. Fabric2 - Pattern	refer to #8 97 not applicable
14a. Fabric2 - Colour Pantone	refer to #9a 97 not applicable
14b. Fabric2 - Colour category	refer to #9b 97 not applicable
15. Fabric2 - Fibre	refer to #10 97 not applicable
16. Fabric3 - Common name	refer to #6 97 not applicable
17. Fabric3 - Technique	refer to #7 97 not applicable
18. Fabric3 - Pattern	refer to #8 97 not applicable
19a. Fabric3 - Colour Pantone	refer to #9a 97 not applicable

19b. Fabric3 - Colour category	refer to #9b 97 not applicable
20. Fabric3 - Fibre	refer to #10 97 not applicable
21. Fabric4 - Common name	refer to #6 97 not applicable
22. Fabric4 - Technique	refer to #7 97 not applicable
23. Fabric4 - Pattern	refer to #8 97 not applicable
24a. Fabric4 - Colour Pantone	refer to #9a 97 not applicable
24b. Fabric4 - Colour category	refer to #9b 97 not applicable
25. Fabric4 - Fibre	refer to #10 97 not applicable

Recording Sheet - Extant Costumes in Museums

PART 1 - DATA FROM MUSEUM RECORDS

1 ID Number ________
2 Museum ________
3 Accession number ________________________
4 Number of component parts ________
5a Begin Date (extant records) ________
5b End Date (extant records) ________
6a Begin Date (museum) ________
6b End Date (museum) ________
7a Begin Date (researcher) ________
7b End Date (researcher) ________
8 Fabric - Common name ________________________
9 Fabric - Technique ________________________
10 Fabric - Pattern ________________________
11 Fabric - Colour i ________________ ii ________________ iii ________________
12 Fabric - Fibre i ____________ ii ____________ iii ____________
13 Source ____
14 User ____
15 Age user ________________
16 Birth date user ________________________
17 Birth place user ________________________________
18 Marital status ________
19 Location marriage ________________________________
20 Origin Country ________
21 Use Country ________
22 Origin Province ________
23 Use Province ________
24 Artist/maker ____
25 Identifying Label ________________________________
26 Photograph in use ________
27 Photograph by museum ________
28 Analyzed ________

Recording Sheet - Extant Costumes In Museums

PART 2 - DATA FROM RESEARCHER OBSERVATION

1 Photograph by researcher ________

2a Begin Date (researcher) ________

2b End Date (researcher) ________

3 Machine sewn ________

4 Selvage measurement ____________

5 Number of fabrics in dress ________

6 Fabric1 - Common name ____________________

7 Fabric1 - Technique i______________ ii______________ iii______________

8 Fabric1 - Pattern ____________________

9a Fabric1 - Colour Pantone i______________ ii______________ iii______________

9b Fabric1 - Colour category i______________ ii______________ iii______________

10 Fabric1 - Fibre i____________ ii____________ iii____________

11 Fabric2 - Common name ____________________

12 Fabric2 - Technique i______________ ii______________ iii______________

13 Fabric2 - Pattern ____________________

14a Fabric2 - Colour Pantone i______________ ii______________ iii______________

14b Fabric2 - Colour category i______________ ii______________ iii______________

15 Fabric2 - Fibre i____________ ii____________ iii____________

16 Fabric3 - Common name ____________________

17 Fabric3 - Technique i______________ ii______________ iii______________

18 Fabric3 - Pattern ____________________

19a Fabric3 - Colour Pantone i______________ ii______________ iii______________

19b Fabric3 - Colour category i______________ ii______________ iii______________

20 Fabric3 - Fibre i____________ ii____________ iii____________

21 Fabric4 - Common name ____________________

22 Fabric4 - Technique i______________ ii______________ iii______________

23 Fabric4 - Pattern ____________________

24a Fabric4 - Colour Pantone i______________ ii______________ iii______________

24b Fabric4 - Colour category i______________ ii______________ iii______________

25 Fabric4 - Fibre i____________ ii____________ iii____________

Appendix C

Style Feature Check Sheet

STYLE FEATURE CHECKSHEET TO ASSIST IN DATING COSTUMES 1850-1887

CRINOLINE SILHOUETTE

BUSTLE SILHOUETTE

SKIRT

1850 - 1860

___ Dome, gathered or pleated evenly waist
___ Flounced
___ Plain
___ Floor length

1860-1868

___ Dome, more back fullness, gored front/sides
___ Flat front, fullness to back
___ Braid or ribbon trim
___ Overskirt*
___ *Train

1868-1874

___ Draped and puffed bustle overskirt
___ Slightly trained
___ Underskirt fitted front
___ Flounces underskirt hem

1874-1883

___ Low or no bustle
___ Below hip tight draping front and back
___ Fullness below hip
___ Waterfall train*
___ Knife pleats underskirt hem

1883-1887

___ shelf bustle
___ asymmetrical draping front overskirt
___ slightly raised back hem
___ Knife pleats underskirt hem

BODICE

1850 - 1860

___ Piped seams
___ Pagoda sleeves*
___ Bishop sleeves pleated
___ Pointed or natural waist

1860-1868

___ Ribbon or braid trim
___ Pagoda sleeves
___ Bishop sleeves, set in
___ Two piece tailored sleeve
___ High round waist
___ Pointed waist evening

1868-1874

___ Dropped shoulder
___ Polonaise*

1874-1883

___ Curaisse*
___ Plastron*
___ Dropped shoulder
___ Natural shoulderline

1883-1887

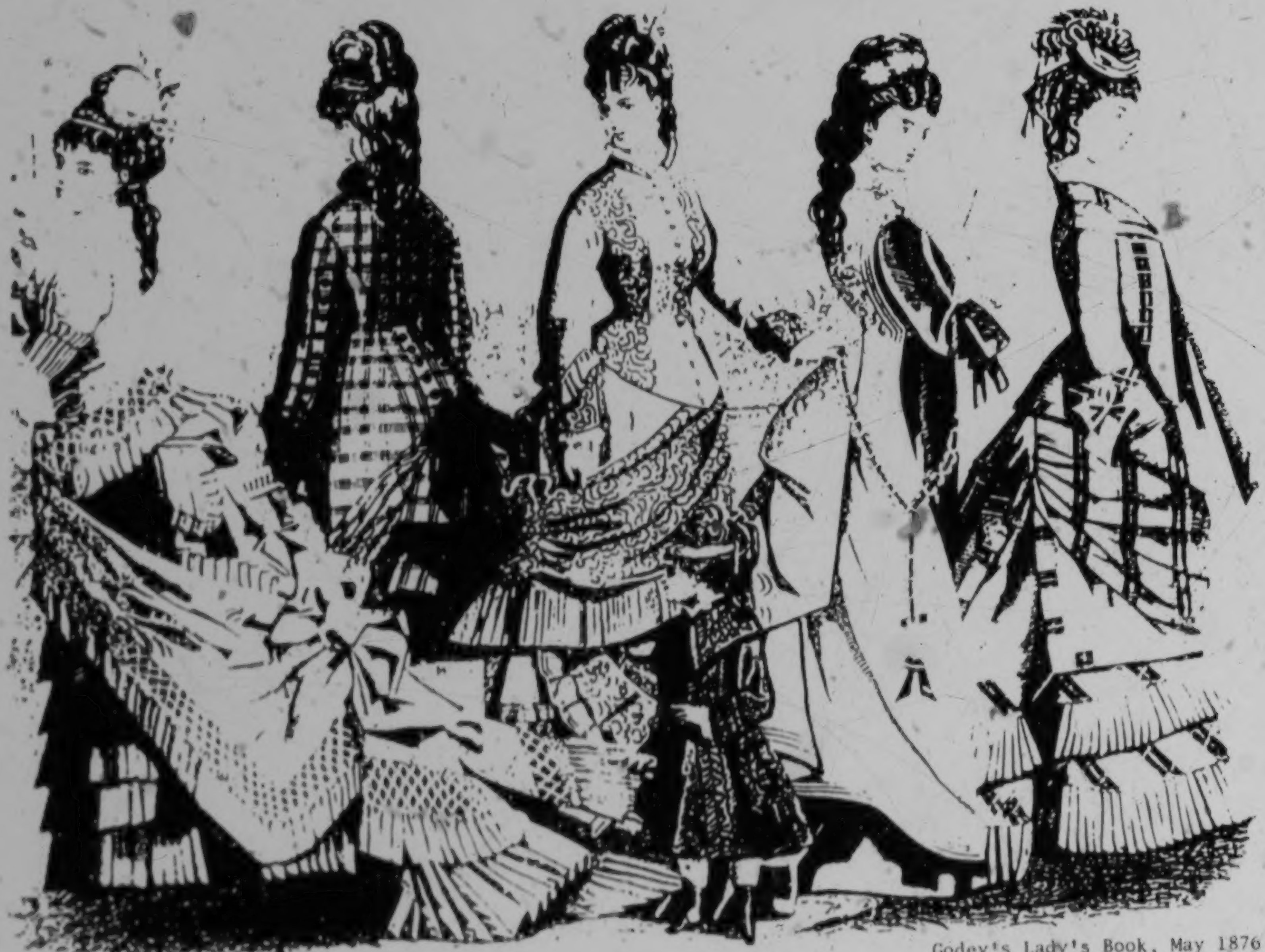
___ Basque*
___ Plastron
___ Natural Shoulder line

NOTE - THIS STYLE FEATURE CHECKLIST IS **ONLY TO ASSIST IN CURATORIALLY DATING** COSTUMES. STYLE FEATURES WHICH ARE COMMON FOR MORE THAN ONE TIME PERIOD HAVE NOT BEEN INCLUDED AS THIS CHECKLIST PROVIDES ONLY GUIDELINES TO ASSIST IN DATING COSTUMES. THE COLUMN WITH THE MOST NUMBER OF CHECKS MAY ASSIST IN ASSIGNING A TIME PERIOD BUT OTHER FACTORS SUCH AS ALTERATIONS AND COMPARISON WITH OTHER COSTUMES AND LINE DRAWINGS FROM THE SAME TIME PERIOD SHOULD BE CONSIDERED.

* Defined in Glossary

Appendix D

Examples of Microfilm Periodical Fashion Plate and Description



Godey's Lady's Book, May 1876

Miss H. B.—Sent patterns 20th.
Mrs. C. J. H.—Sent braid March 1st.
Mrs. R. P. H.—Sent order by express 2d.
Miss G. S.—Sent lead comb 4th.
Miss J. B.—Sent lace 9th.
Mrs. Devon.—Sent ring 15th.
Miss M. L.—Sent gloves 15th.
Mrs. S. D.—Sent lead comb 17th.
Mrs. C. F.—Sent patterns for infant's wardrobe 18th.

E. C. F.—The difference between New York and Philadelphia in the number of buildings is this: In New York there are [illegible], and in Philadelphia [illegible]. Broad Street is about fourteen miles long, twice the length of the city of New York.

Inquirer.—Nitrate of silver, when swallowed, is neutralized by common table-salt freely given in solution of water.

Emily.—Soprano, mezzo-soprano, alto, and contralto are natural to women; tenor, counter-tenor, baritone, and bass to men.

Pauline.—We cannot inform you where to dispose of your work.

Emily.—If the gentleman's presence is objectionable, convey the fact to him in as delicate a manner as possible.

Belle.—"Dejeuner" is pronounced da-zhu-na; it is the French word for breakfast.

"Amy Brook," declined.

"Joe's Darling," declined. No stamps for return.

"Katy Darling," Pittsfield, Mass. Letter returned, uncalled for.

Josephine.—We have no doubt that in your inspection of Philadelphia stores, you will agree that they cannot be surpassed in any city of the Union.

C. H.—We cannot tell you of anything likely to reduce your color without injury to your health.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

Having had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, *the Editress of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelopes, hair-work, worsteds, children's wardrobes, mantillas, and mantelets will be chosen with a view to economy as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

Instructions to be as minute as possible, accompanied by a note of the height, complexion, and general style of the person, on which much *depends* in choice.

The publisher of the LADY'S BOOK has no interest in this department, and knows nothing of its transactions; and whether the person sending the order is or is not a subscriber to the LADY'S BOOK, the Fashion Editress does not know.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq.

No order will be attended to unless the money is first received. Neither the Editor nor the Publisher will be accountable for losses that may occur in remitting.

DESCRIPTION OF STEEL FASHION PLATE.

Fig. 1.—Evening dress of pink silk, the back cut with a long train and a puff at the top. The front breadth is trimmed entirely with knife plaitings; the back breadths with a single one around them. The bodice and sash overskirt, which fastens in a bow in the back, are of white matelassé, trimmed with [illegible]. The underskirt is trimmed with ruffles; the bodice and overskirt button down the back, and are fastened with a bow to match the underskirt. Coat sleeves, buttoned down the outside of the arm.

Fig. 3.—Dinner dress of lilac silk and matelassé. The underskirt is of the plain silk, with ruffles and scarf drapery of the matelassé. Cuirass basque, with vest of the plain silk, and sleeves. Hair arranged in finger puffs, with bow of ribbon at the side.

Fig. 4.—Reception dress of silk and grenadine. The underskirt and bodice are of plain green silk; the overdress and basque (which fastens under the arms) is of figured silk grenadine, trimmed with narrow pipings of silk. Silver chatelaine encircling the waist. Silver Marguerites in the hair.

Fig. 5.—Walking dress of coffee-colored camel's-hair. The underskirt is of the plain goods, trimmed with two knife plaitings, headed with bias bands of plaid. The overskirt consists of two aprons; the lower one plain, bound with striped; the upper one of the striped; sash ends in back. Sacque bodice to match overskirt, with vest and sleeves of the plain. Brown straw bonnet, trimmed with feathers.

Fig. 6.—Costume for child of four years, made of blue Cashmere. Hat of chip, trimmed with ribbon to match dress.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Walking dress of gray twilled débège, made with one skirt and a polonaise; the trimming is plaid goods of gray and brown. Gray straw bonnet, trimmed with gray velvet and shaded feather.

Fig. 2.—Walking dress of black silk. The underskirt trimmed with narrow ruffles; the overskirt with one ruffle and band, with sash ends at the sides. Plain bodice cut in one, with the apron overskirt in front. Black chip bonnet, trimmed with black silk and scarlet bird.

Figs. 3 and 4.—*Front and back view of ladies' wrapper*, made with a loose basque front, with a tight under bodice. It is made of either woollen or wash goods, the trimming being either silk of a solid color, or percale, according to the goods used.

Fig. 5.—Dress of brown camel's-hair, made with a plain skirt; the front trimmed with folds of the camel's-hair and silk; the skirt is trimmed with bias bands of plaid upon the back breadths. Basque bodice, trimmed to correspond; coat sleeves buttoned on the back of the arm. Brown straw hat, trimmed with feathers and silk.

Fig. 6.—Visiting dress of two shades of gray silk. The underskirt is of the darkest, the overskirt is of the lightest, trimmed with fringe. Basque bodice cut square on the hips, of the darkest silk, with the lightest trimming the back; the sleeves of the light, with dark bands pointed upon them, and dark cuffs. Bonnet of gray chip, trimmed with silk; pink roses beside the brim.

Fig. 7.—Fancy cap for lady, of white lace and pink ribbon.

Figs. 8 and 9.—Back and front view of fichu, made of black lace and trimmed with loops of ribbon.

Fig. 10.—Locket pendant of different colored gold, with cameo in the centre, and set with large pearls.

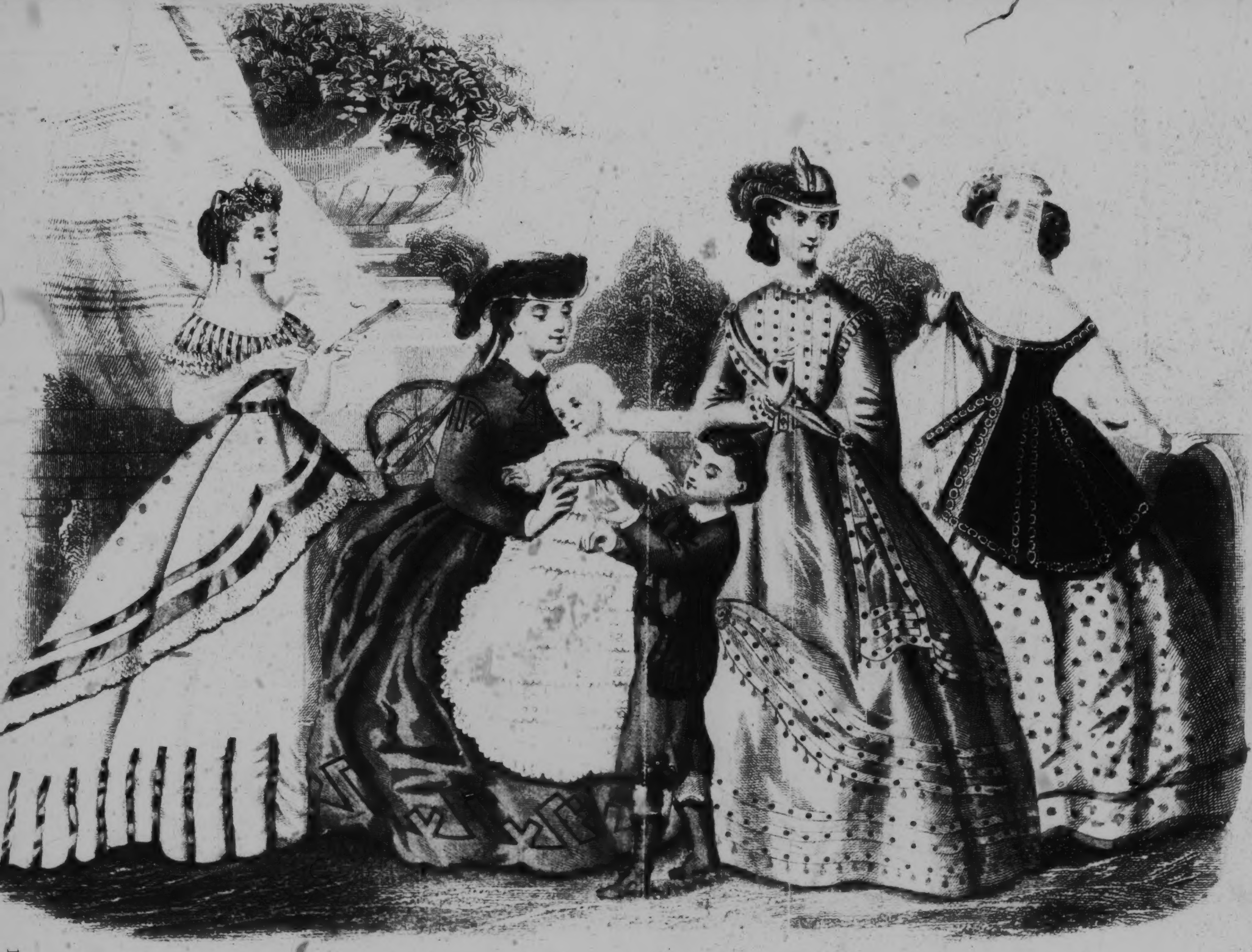
SECOND SIDE.

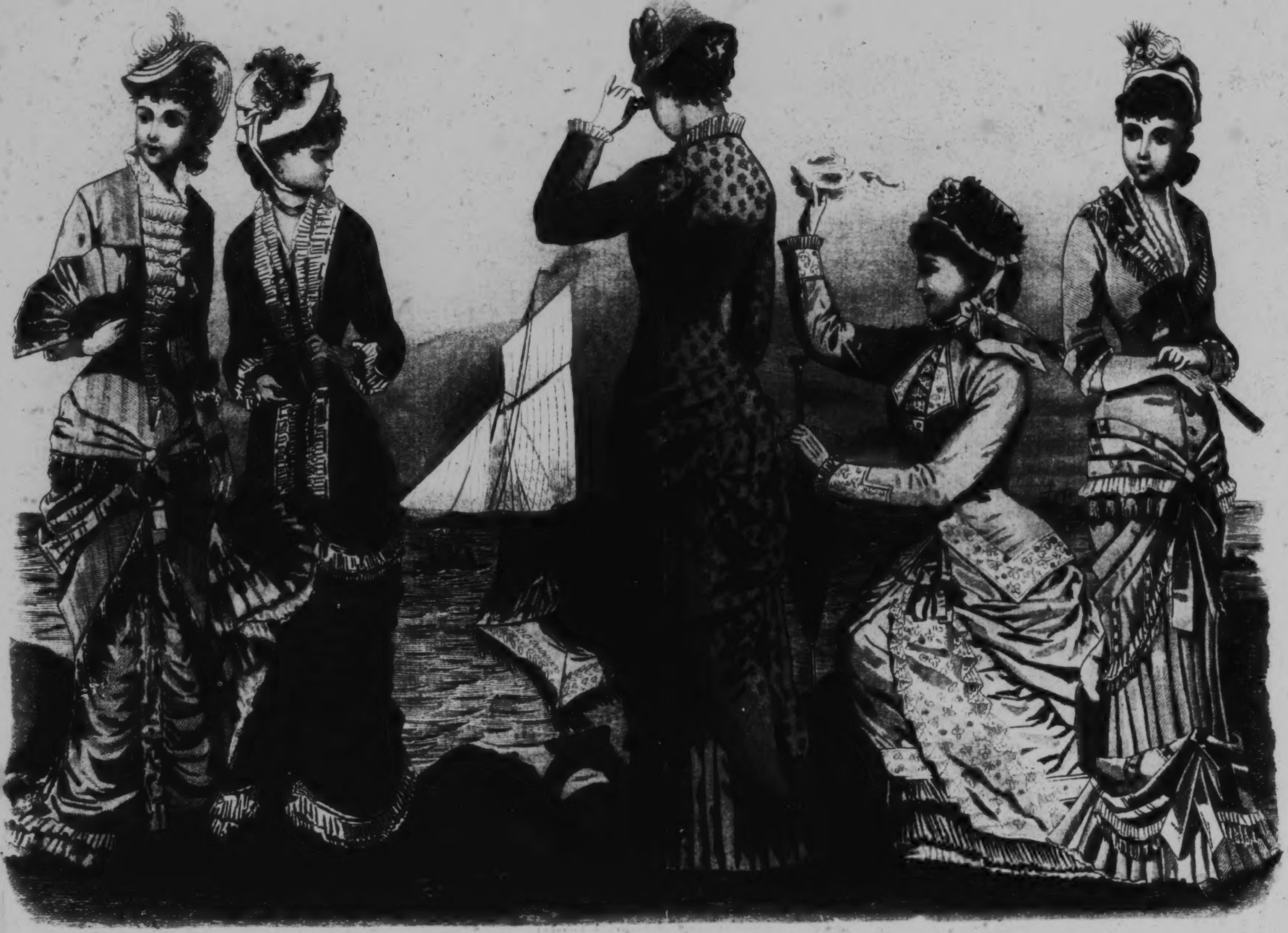
Figs. 1 and 2.—Front and back view of walking dress and sacque for little girl of four years. It can be made of Cashmere, piqué, or any wash goods.

Godey's Lady's Book, May 1876.

Appendix E

Colour Photocopies of Original Periodical Fashion Plates





LES MODES PARISIENNES — PETERSON'S MAGAZINE

[illegible]

Appendix F

Museums Contacted and Correspondence

Appendix F.1 Museums Contacted

JOSEPH BRANT MUSEUM, BURLINGTON, ONTARIO *1

CANADIAN MUSEUM OF CIVILIZATION, HULL, QUEBEC *2

CANADIAN PARKS SERVICE, OTTAWA, ONTARIO

DUGALD COSTUME MUSEUM, WINNIPEG, MANITOBA *3

GLENBOW MUSEUM, CALGARY, ALBERTA

KINGS LANDING HISTORICAL SETTLEMENT, FREDERICTON, NEW BRUNSWICK

MANITOBA MUSEUM OF MAN AND NATURE, WINNIPEG, MANITOBA

MCCORD MUSEUM, MONTREAL, QUEBEC

MISSISSIPPI VALLEY TEXTILE MUSEUM, ALMONTE, ONTARIO

NEW BRUNSWICK MUSEUM, SAINT JOHN, NEW BRUNSWICK

NEWFOUNDLAND MUSEUM, ST. JOHN'S, NEWFOUNDLAND *4

NOVA SCOTIA MUSEUM COMPLEX, HALIFAX, NOVA SCOTIA

PETERBOROUGH MUSEUM AND ARCHIVES, PETERBOROUGH, ONTARIO *1

PROVINCIAL MUSEUM OF ALBERTA, EDMONTON, ALBERTA

RED DEER AND DISTRICT MUSEUM, RED DEER, ALBERTA * 5

ROYAL BRITISH COLUMBIA MUSEUM, VICTORIA, BRITISH COLUMBIA *6

ROYAL ONTARIO MUSEUM, TORONTO, ONTARIO

IVAN SAYERS PRIVATE COLLECTION, VANCOUVER, BRITISH COLUMBIA

ALAN SUDDON PRIVATE COLLECTION, TORONTO, ONTARIO

UNIVERSITY OF ALBERTA, CLOTHING AND TEXTILES COLLECTION, EDMONTON, ALBERTA

UPPER CANADA VILLAGE, MORRISBURG, ONTARIO *1

VANCOUVER MUSEUM, VANCOUVER, BRITISH COLUMBIA

WELLINGTON COUNTY MUSEUM & ARCHIVES, FERGUS, ONTARIO *1

*1 NOT INCLUDED IN STUDY DUE TO LARGE NUMBER OF COSTUMES AVAILABLE IN ONTARIO
*2 NOT INCLUDED IN STUDY DUE TO INABILITY TO RESPOND UNTIL TOO LATE (NEW MUSEUM CONSTRUCTION)
*3 NOT INCLUDED IN STUDY DUE TO LACK OF FUNDS FOR RESEARCH FEE CHARGED BY THE MUSEUM
*4 NOT INCLUDED IN STUDY DUE TO SMALL NUMBER OF COSTUMES AVAILABLE FOR TIME PERIOD
*5 NOT INCLUDED IN STUDY DUE TO NO COSTUMES AVAILABLE FOR TIME PERIOD
*6 NOT INCLUDED IN STUDY DUE TO NON FAVOURABLE RESPONSE

Appendix F.2 Correspondence

9328 167A Ave.
Edmonton, Alberta
T5Z IX6

July 27, 1989.

Ivan Sayers
Curator of History
Vancouver Museum
1100 Chestnut St.
Vancouver, B.C.
V6J 3J9

Dear Mr. Sayers,

As a graduate student at the University of Alberta, I am currently working on a master's degree in the area of history of costume. The purpose of the study is to identify fabrics found in adult female costumes from 1860 to 1880.

The first stage of thesis research will include an analysis of fabric references from two fashion periodicals namely *Godey's Lady's Book*, *Peterson's Magazine* , and possibly the *Englishwoman's Domestic Magazine* . The second stage of the study will be an analysis of adult female costumes from the same time period which are housed in Canadian museums and collections. The resulting information will be compared to examine the relationship between periodicals and actual costumes.

In order to obtain a large enough sample, I plan to visit selected museums and collections across Canada with costumes from 1860 to 1880. The Vancouver Museum has been identified as having significant holdings of costumes in your region. I would appreciate any information you could provide at this time as to the number of adult female dresses in your collection from this time period. A response sheet has been included for your convenience. Please note that I am looking only for an approximation and in no way does the number of garments need to be exact.

I plan to travel sometime in the fall of 1989 and will make future arrangements to visit your museum. As I have received funding to assist with the travel I would appreciate a response by August 21, so that I may make the appropriate travel arrangements. I look forward to hearing from you.

Yours truly,

Loretta Taylor

VANCOUVER MUSEUM
1100 CHESTNUT STREET
VANCOUVER, B.C.

______________________________ PERSON RESPONDING

______________________________ POSITION OF PERSON RESPONDING

________ APPROXIMATE NUMBER OF WOMEN'S ADULT FEMALE **DRESSES** (EXCLUDING UNDERGARMENTS i.e. petticoats, AND OUTERWEAR i.e. coats) IN THE COLLECTION WHICH MAY HAVE BEEN MADE/WORN BETWEEN 1860 AND 1880.

________ APPROXIMATE NUMBER OF THE ABOVE TO WHICH DATES HAVE BEEN CURATORIALLY ASSIGNED.

________ APPROXIMATE NUMBER OF THE ABOVE WHICH HAVE DEFINITE DATES (FROM RELIABLE DONOR INFORMATION, DATED ORIGINAL PHOTOGRAPH OR OTHER RELIABLE SOURCE).

________ YES, A QUALIFIED CURATOR WITH TRAINING IN CONSERVATION COULD EXAMINE THESE GARMENTS IN THE COLLECTION.

________ YES, WE WOULD APPRECIATE RECEIVING A COPY OF THE INFORMATION GENERATED ABOUT OUR COLLECTION.

________ YES, WE WOULD APPRECIATE RECEIVING THE RESULTS OF THE WHOLE STUDY.

________ DOES THE COLLECTION INCLUDE ANY FASHION PERIODICALS FROM 1860 TO 1880?

________ HAVE FASHION PERIODICALS (ORIGINALS OR REPRODUCTION)EVER BEEN USED TO ASSIST IN DOCUMENTING 19TH OR 20TH CENTURY WOMEN'S CLOTHING IN YOUR COLLECTION?

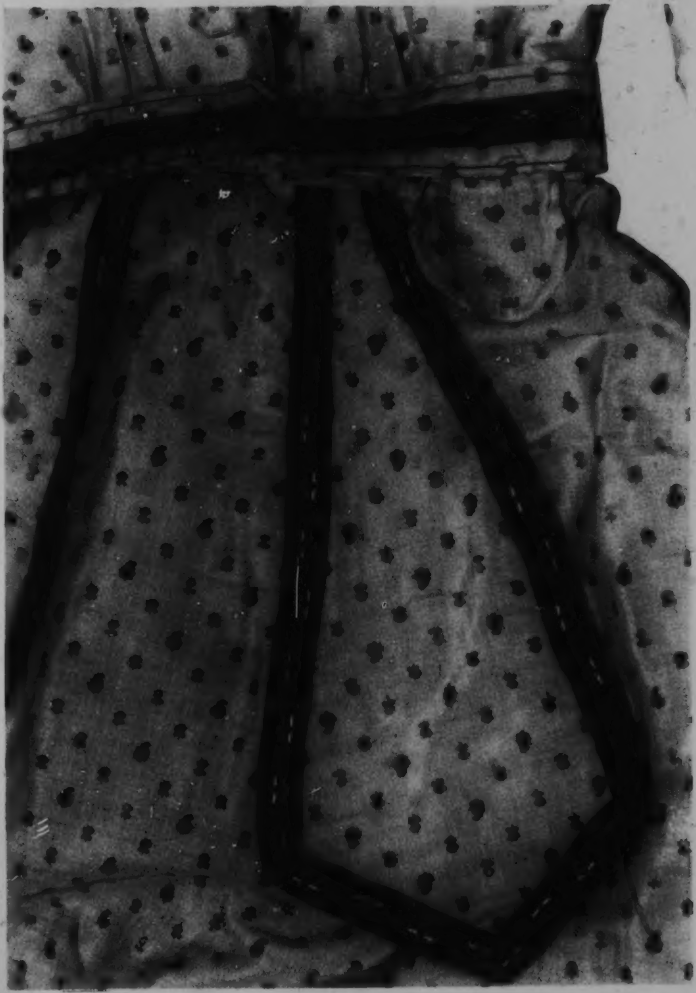
COMMENTS -
____
____

THANK YOU FOR RESPONDING BY AUGUST 21, 1989. A STAMPED ADDRESSED ENVELOPE HAS BEEN INCLUDED FOR YOUR CONVENIENCE.

Loretta Taylor
9328 167A Ave,
Edmonton, Alberta

Appendix G

Examples of Photographs of Extant Costumes and Fabrics in Museum Collections



Cotton Calico - c. 1867
Alan Suddon Private Collection
(No accession number)

Silk Taffeta - c. 1875-76
Ivan Sayers Private Collection
(No accession number)

Silk Taffeta - c. 1866
Vancouver Museum
(H984.7.1)

Silk Taffeta - c. 1868-1874
Collection of The New Brunswick Museum
Gift of Mrs. A.F. Bate (A63.76 A-B)

Appendix H

Lists of Fabric Type, Colour, Technique, Pattern, and Fibre in Costume Descriptions in Periodicals and Extant Costumes in Museum Collections

Appendix H.1 Fabric Types Identified in Costume Descriptions in Periodicals

ALGERINE (p)
ALPACA *~
BATISTE*~
BLONDE*~
BOOK-MUSLIN* (p)
BRETON LACE (p)
BROCADE * (p)
BROCADED SATIN (g)
BROCADED SILK & SATIN (g)
CAMBRIC * (g)
CAMEL'S HAIR~
CASHMERE~
CHAMBRAY GAUZE (p)
CHANGEABLE SILK * (p)
CHINCHILLA FUR* (g)
CHINESE CRAPE (g)
CLUNY LACE~
CREPE / CRAPE * ~
CREPE LISSE*~
DAMASK *~
DAMASK GAUZE (p)
DAMASSE* (g)
DE LAINE / DELAINE * ~
DUCHESS LACE *~
FOULARD *~
FOX FUR (p)
FRENCH GRENADINE (g)
FRENCH MUSLIN* (g)
FRENCH POPLIN* (g)
FUR (p)
GAUZE*~
GAUZE DE CHAMLEY(p)
GRENADINE*~
GRENADINE BAREGE (g)
GRENADINE DAMASSE (g)
GROS GRAIN* (g)
GUIPURE LACE*~
ILLUSION (g)
INDIA SILK* (g)
JACONET*~

LACE *~
LAWN* (g)
MATELASSE*~
MOHAIR* (p)
MINK (p)
MOIRÉ* *(p)*
MULL*~
MUSLIN*~
ORGANDY / ORGANDIE*~
PEKIN * SATIN & SILK~
PEKIN * SATIN (p)
PERCALE*~
PIQUE *~
PIQUE IN MARSEILLES* (p)
PLUSH* (g)
POINT APPLIQUE LACE (g)
POINT DUCHESS LACE (g)
POINT LACE * (g)
PONGEE* (g)
POPLIN * ~
POULT DE SOIE * (g)
REP * (g)
SABLE FUR* (g)
SATIN *~
SATIN & PLUSH DAMASSE * (g)
SATIN FACED JEAN (p)
SERGE* (g)
SILK ~
SILVER FOX FUR* (g)
SPANISH LACE * (g)
TARLETANE* (g)
TULLE*~
TWILLED FOULARD (p)
VALENCIENNES LACE * (p)
VELVET *~
VELVET BROCADE SATIN (g)
VELVETEEN*~
WATERED SILK*(p)

* Defined using 19th century sources
~ Identified in both periodicals (p) Peterson's (g) Godey's
Terms in Bold italics were identified in both costume descriptions and extant costumes

Appendix H.2 Colour Names Identified in Costume Descriptions in Periodicals

AMBER (g)
APPLE GREEN (p)
APRICOT (p)
ASHES OF ROSES (g)
BISMARK *-
LIGHT BISMARK * (g)
BLACK-
BLUE-
DARK BLUE-
LIGHT BLUE-
SOFT BLUE (p)
BROWN-
DARK BROWN (g)
GOLDEN BROWN (p)
LIGHT BROWN (g)
BUFF*-
CARDINAL* (g)
FRENCH BLUE (p)
CHAMOIS* (p)
CHERRY-
CHESTNUT BROWN (p)
CORN (p)
CRIMSON-
CUIR* (g)
DARK CUIR* (g)
LIGHT CUIR* (g)
LIGHT GOLDEN CUIR (g)
CURRANT (p)
DOVE-
DOVE GRAY (p)
ECRU-
LIGHT ECRU (g)
FAWN-
GOLD (p)
OLD GOLD (p)
GRAY-
DARK GRAY (p)
LIGHT GRAY (p)
RUSSIAN GRAY (g)
SILVER GRAY-
GREEN-
BRIGHT GREEN (g)
DARK GREEN-
LIGHT GREEN-
PALE GREEN -
FISHERMAN'S GREEN (g)
FOREST GREEN (p)
DARK FOREST GREEN (p)
OLIVE GREEN (g)
GRAYISH GREEN (p)
MOSS GREEN (g)
MYRTLE GREEN (p)
PEACOCK GREEN (g)
LIGHT PEACOCK GREEN (g)
SEA GREEN (g)
HAVANNA (g)
HAVANNA BROWN (g)
LILAC-
DARK LILAC (g)
LIGHT LILAC (g)
MAGENTA* (g)
MASTIC (p)
MAUVE*-
DARK MAUVE (p)
NAVY BLUE (g)
PEARL-
PEARL GRAY (g)
PINK-
PALE PINK (p)
PURPLE-
DARK PURPLE (g)
LIGHT PURPLE (g)
HUMBOLDT PURPLE (g)
GRAY BLUE (p)
ROSE SUBLIME* (g)
RUBY (g)
SCARLET (g)
SLATE (g)
STEEL (p)
SULTAN* (p)
LIGHT TAN (g)
LIGHT TILLEUL* (g)
DARK TILLEUL* (g)
VIOLET-
DARK VIOLET-
LIGHT VIOLET-
WHITE-
WINE (p)
YELLOW (p)
DELICATE YELLOW (p)
ELEPHANT (g)
AUZULINE"BLUE" (p)
FRENCH GRAY (p)
STONE (p)
STRAW (p)

* Defined using 19th century sources
- Identified in both periodicals (p) Peterson's (g) Godey's

Appendix H.3 Costume Description Colours Grouped Into Categories

BLACK - BLACK
GRAY - DARK GRAY, DOVE GRAY, ELEPHANT, FRENCH GRAY, GRAY, LIGHT GRAY PEARL GRAY, RUSSIAN GRAY, SILVER GRAY, SLATE, STEEL, STONE
DARK BROWN - DARK BROWN
BROWN - BROWN, CHESTNUT BROWN, DARK GOLDEN BROWN, GOLDEN BROWN, HAVANA BROWN
LIGHT BROWN - DARK CUIR, FAWN, GOLDEN CUIR, LIGHT BROWN, LIGHT CUIR, LIGHT TAN
DARK PURPLE - DARK PURPLE, DARK VIOLET
PURPLE - DARK MAUVE, HUMBOLT PURPLE, MAUVE, PURPLE, VIOLET
LIGHT PURPLE - LILAC, LIGHT LILAC, LIGHT VIOLET
BLUE PURPLE - BLUE PURPLE
DARK BLUE - DARK BLUE, NAVY BLUE
BLUE - AZULINE*, BLUE, FRENCH BLUE, GRAY BLUE
LIGHT BLUE - LIGHT BLUE, SOFT BLUE
DARK GREEN - DARK GREEN, DARK FOREST GREEN, FOREST GREEN, MOSS GREEN, OLIVE GREEN
GREEN - APPLE GREEN, BRIGHT GREEN, FISHERMANS GREEN, GRAYISH GREEN, GREEN, MYRTLE GREEN, PEACOCK GREEN, SEA GREEN
LIGHT GREEN - LIGHT GREEN, LIGHT TILLEUL*, PALE GREEN, TILLEUL*
DARK YELLOW - AMBER, GOLD, OLD GOLD
YELLOW - CORN, STRAW, YELLOW
LIGHT YELLOW - DELICATE YELLOW
LIGHT ORANGE - APRICOT
DARK RED - BISMARCK*, CURRANT, LIGHT BISMARCK, ROSE SUBLIME, RUBY, WINE
RED - CARDINAL*CHERRY, CRIMSON, SCARLET, SULTAN
PINK - ASHES OF ROSE, PALE PINK, PINK
RED PURPLE - RED PURPLE
OFF WHITE - BUFF*, CHAMOIS*, CREAM, DOVE, ECRU, IVORY, LIGHT ECRU, OFF WHITE, PEARL
WHITE - WHITE

* categorized according to definition

Appendix H.4 Colour Identified in Extant Costumes and Costume Descriptions

COSTUME DESCRIPTIONS

BLACK
GREY
DARK BROWN
BROWN
LIGHT BROWN
DARK PURPLE
PURPLE
LIGHT PURPLE (LILAC)
DARK BLUE PURPLE
DARK BLUE
BLUE
LIGHT BLUE
DARK GREEN
GREEN
LIGHT GREEN
DARK YELLOW (GOLD)
YELLOW
LIGHT YELLOW
LIGHT ORANGE
DARK RED
RED
PINK
RED PURPLE
OFF WHITE
WHITE

EXTANT COSTUMES

BLACK
GREY
DARK BROWN
BROWN
LIGHT BROWN
DARK PURPLE
PURPLE
LIGHT PURPLE (LILAC)
BLUE PURPLE
DARK BLUE PURPLE
DARK BLUE
BLUE
LIGHT BLUE
DARK BLUE GREEN
BLUE GREEN
LIGHT BLUE GREEN
DARK GREEN
GREEN
LIGHT GREEN
YELLOW GREEN
LIGHT YELLOW GREEN
DARK YELLOW (GOLD)
YELLOW
LIGHT YELLOW
DARK ORANGE (RUST)
ORANGE
LIGHT ORANGE
RED ORANGE
DARK RED
RED
PINK
DARK RED PURPLE
RED PURPLE
OFF WHITE
WHITE

Terms in Bold Italics were identified in both costume descriptions and extant costumes

Appendix H.5 Technique Identified In Extant Costumes and Costume Descriptions

COSTUME DESCRIPTIONS	EXTANT COSTUMES
EMBROIDERED	BASKET WEAVE
GAUZE WEAVE	DOBBY WEAVE
JACQUARD WEAVE	***EMBROIDERED***
LACE	***GAUZE WEAVE***
NET	***JACQUARD WEAVE***
PILE WEAVE	***LACE***
PLAIN WEAVE	LENO WEAVE
PRINTED	***NET***
RIB WEAVE	***PILE WEAVE***
SATIN WEAVE	PIQUE WEAVE
TWILL WEAVE	***PLAIN WEAVE***
	PRINTED
	RIB WEAVE
	SATIN WEAVE
	TWILL WEAVE
	WARP PRINTED

Terms in Bold Italics were identified in both costume descriptions and extant costumes

Appendix H.6 Pattern Identified in Extant Costumes and Costume Descriptions

COSTUME DESCRIPTIONS

- ***CHECKED***
- ***DOTTED***
- ***FIGURED***
- ***FIGURED & STRIPED***
- ***FLORAL***
- ***PLAID***
- ***PLAIN***
- ***SPOTTED***
- ***STRIPED***
- ***WATERED***

EXTANT COSTUMES

- ***CHECKED***
- CHECKED & FLORAL
- CHECKED & FLORAL STRIPE
- ***DOTTED***
- DOTTED & BORDER PRINT
- DOTTED & FIGURED
- ***FIGURED***
- ***FIGURED & STRIPED***
- FIGURED STRIPE
- FLECKED
- ***FLORAL***
- FLORAL & WATERED
- GEOMETRIC
- GEOMETRIC STRIPE
- PAISLEY
- ***PLAID***
- PLAID & FIGURED
- ***PLAIN***
- ***SPOTTED***
- ***STRIPED***
- STRIPED & DOTTED
- STRIPED & FLECKED
- STRIPED & FLORAL
- ***WATERED***

Terms in Bold Italics were identified in both costume descriptions and extant costumes

Appendix H.7 Fibres Identified in Extant Costumes and Costume Descriptions

COSTUME DESCRIPTIONS

CASHMERE
COTTON
FLAX
FUR
MOHAIR
SILK
WOOL

EXTANT COSTUMES

COTTON
FEATHER
FLAX
SILK
WOOL

- *Terms in Bold Italics were identified in both costume descriptions and extant costumes*

Appendix H.8 Fabric Types Identified in Extant Costumes in Museum Collections

ALPACA
BOUCLE
BROCADE
BROCADED ALPACA
BROCADED GINGHAM
BROCADED LENO
BROCADED MOIRE
BROCADED SHOT SILK
BROCADED TAFFETA
BROADCLOTH
CALICO
CAMBRIC
CHALLIS
CHAMBRAY
CHANGEABLE SILK
CHANTILLY LACE
COTTON PRINT á DISPOSITION
CREPE/CRAPE
DAMASK
DE LAINE/DELAINE
DIMITY
DOBBY
FILET
FOULARD
FRENCH MUSLIN
GAUZE
GLACE
GROS GRAIN
HOMESPUN
JAPANESE SILK
LACE
LAWN
LENO
LENO WOVEN á DISPOSITION
LINEN
MARABOU
MOIRÉ
MOIRÉ ANTIQUE
MOIRÉ SATIN
MUSLIN
NET
PERCALE
PIQUE
PLAIN COTTON
PONGEE
POPLIN
POULT DE SOIE [sic]
PRINTED STRIPE
REP
SATEEN
SATIN
SATIN & GLACE
SATIN & REP
SERGE
SHOT TAFFETA
STAMPED VELVET
SURAH
TAFFETA
TAFFETA & REP
TAFFETA & SATIN
TARLETANE
TULLE
TWEED
VELVET
VELVET BROCADED SATIN
VELVETEEN
WOOL PAISLEY
WORSTED
WOVEN STRIPE

Terms in Bold Italics were identified in both costume descriptions and extant costumes

Appendix H.9 Pantone Colour Numbers Identified in Extant Costumes in Museum Collections

248
249
257
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2645
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2755
3015
3025
3145
3165
3308
4495
4505
4515
4535
4675
4685
4695
4975
5015
5115
5125
5154
5195
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5797
5803
5807
5825

Appendix I

Types of Costumes Identified in Costume Descriptions in Periodicals

Appendix I.1 Types of Costumes Identified in Costume Descriptions in Periodicals

BREAKFAST DRESS
BRIDAL DRESS
BRIDESMAID DRESS
CARRIAGE DRESS
COSTUME
COSTUME FOR LIGHT MOURNING
DINNER DRESS
DRESS
DRESS FOR WEDDING RECEPTION
DRESS IN STYLE OF CHARLES 10TH
EVENING DRESS
GARIBALDI SKIRT & SHIRT
IMPERATRICE DRESS
MORNING DRESS
OPERA DRESS
POLONAISE AND SKIRT
PRINCESS ROBE
RECEPTION DRESS
SUIT
SUITABLE FOR THE SEASIDE
TRAVELING DRESS
VISITING DRESS
WALKING COSTUME
WATERING PLACE TOILET